

ANNUAL REPORT

OF THE

ARCHÆOLOGICAL DEPARTMENT

SOUTHERN CIRCLE, MADRAS

FOR THE YEAR

1915-1916



MADRAS
PRINTED BY THE SUPERINTENDENT, GOVERNMENT PRESS

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TABLE OF CONTENTS

PART I

	PAGE
Work at head-quarters—	
Preparation of drawings	1
Photography	1
Publications	1
Office library	1
Excavation	2
Treasure Trove	2
Tours	2
Tour programme for 1916-17	2
Expenditure on Conservation works	2
Conservation	2
Annual expenditure	3
Appendix A.—List of photo-negatives prepared during 1915-16	4
“ B.—List of new books acquired for office library	9
“ C.—List of archaeological works proposed to be undertaken during the year 1916-17	11
“ D (1).—Statement of expenditure on Conservation works during 1915-16	18
“ D (2).—Statement of expenditure on Conservation works carried out in Ceylon during 1915-16	25

PART II

The Origin of the Typical Hindu Temple of Southern India	28
The Mahendragiri Temples in the Ganjam district	35
Conservation Notes	39

PART I—ADMINISTRATIVE



ANNUAL PROGRESS REPORT
OF THE
ARCHÆOLOGICAL SURVEY DEPARTMENT
SOUTHERN CIRCLE, MADRAS

FOR THE YEAR

1915-1916

PART I

Work at Head-quarters

During the month of February, this office was inspected by His Excellency the Governor of Madras and also by Sir John Marshall, C.I.E., the Director-General of Archaeology in India.

2. In the month of September, at the suggestion of the Director-General of Archaeology, I was placed on special duty for a few days to advise His Highness the Nizam's Government with the conservation of the famous Chalukyan temple at Ittagi in the Lingapur district.

3. On the 12th November, I had the honour of conducting their Excellencies Lord and Lady Willingdon and party over the ruined city of Vijayanagar in the Bellary district.

4. The plans and section accompanying my article on the Mahendragiri temples appearing in Part II of this report, and a site plan of the Sri Sailam temples in the Kurnool district, represent the drawings prepared this year. During the rest of his time, the Head Draughtsman has been engaged on photographic work which has greatly increased during the last few years.

5. During the year, 20 applications for photographs were received from the public and 479 photo-prints were supplied at a total cost of Rs. 66-2-0 which has since been received and paid into the Bank of Madras to the credit of the Government. Besides these, the usual two sets of photographs accompanying this report, one set for the Director-General of Archaeology, one set for the Calcutta Museum and one set for record in this office, amounting to 1,109 prints in all, have been prepared. A descriptive list of these photographs will be found in Appendix A.

6. In Part II of this report, I have included illustrated articles on the "Origin of the Typical Hindu Temple of Southern India," the "Mahendragiri Temples in the Gajam District" and detailed "Conservation Notes" on repairs carried out during the year under report. The revised "List of Ancient Monuments" has also been completed and is now ready for the Press. The illustrated monograph on "The Ruined City of Vijayanagar" is still under preparation as no extra time for the completion of this additional work was permitted to me during the last hill recess.

7. A list of new books and publications acquired during the year is given in Appendix B.

Excavation.

8. A sum of Rs. 1,000 was allotted in the budget for excavation works but no works of this nature were taken up as the Director-General of Archaeology in his letter No. 1370, dated the 19th June 1915, to the Chief Secretary to the Government of Madras proposed that no further excavation works should be undertaken in this Presidency for the present so as to leave more time for the preservation of existing monuments. However, unless this branch of archaeology receives attention, there is no hope of recovering and reconstructing the Prehistoric or early history of Southern India and we shall continue to remain as profoundly ignorant of this period as we are at present.

Treasure Trove.

9. The following is a list of treasure-trove cases brought to the notice of this department for an opinion as to whether any portion of the treasure should be acquired on behalf of Government for museum purposes:—

Serial number	District.	Taluk.	Village.	Description of finds.	Whether worth acquiring for Government.
1	North Arcot	..	Kallakurichi	..	Stone idols of Venugopala, Satiyabhama and Balram.
2	Salem	..	Aras	..	Twelve metal idols and eight metal vessels used for puja purposes.
3	Tanjore	..	Tirutturappandi	Jambavandai	One copper idol Sivagnan Amman.
4	Ramnad	..	Periappetit	..	One copper image (male and female figures combined).
5	Tanjore	..	Kumbakonam	Mullengudi	Six stone idols Chandrasekara, Amman, Subramanya, Kalsalikku, Deekshimurti and Chendikkerevar.
6	Salem	..	Uthangai	..	Treasure of jewels
7	Tanjore	..	Mayavaram	Vallalappatti	20 metal idols
8	North Arcot	..	Windisch	Kolapet	Arumugavani with paunch, Vallamman, Dharmai Amman, Chandrasekara, Chandikayam and Perumal Amman.
9	Vizagapatam	..	Viziralli	Layatt	Stone idols

10. As per the orders contained in G.O. No. 1452, Public, dated the 28th November 1912, a monthly statement giving the dates and other particulars of the tours undertaken each month has already been submitted to Government. Altogether 154 days have been spent in camp and the following districts were visited:—Ganjam, Vizagapatam, North Arcot, South Arcot, Bellary, the Nilgiris, Kurnool, Cuddapah, Chittoor, Nellore, Chingleput, Tanjore, Madura, Trichinopoly and Tinnevelly. I also visited Ittagi in the Lingsugar district as mentioned in paragraph 2 above.

11. A list of the archaeological works proposed to be undertaken during 1916-17 is given in Appendix C. I shall endeavour to inspect as many of these works as possible. If time permits, I hope to take up some of the excavation works already sanctioned by Government and mentioned in paragraph 17 of my annual report for 1913-14.

12. A statement showing the expenditure on conservation works will be found in Appendix D. The sum of Rs. 35,000 was sanctioned in the budget grant out of which a total sum of Rs. 29,712-15-11 was spent up to the 31st March 1916. The sum of Rs. 1,000 allotted for excavation works was surrendered for the reasons cited in paragraph 8 above. The other surrenders were made at the discretion of the Superintending Engineers concerned.

13. Detailed conservation and inspection notes on important repairs proposed during the year have already been submitted to Government and to the Director-General of Archaeology in India. A list of the conservation works carried out this year is given in Appendix D. A full report on conservation work will be found in Part II of this report.

Tour programme for 1916-17.

Expenditure on conservation works.

Conservation.

14. The expenditure of this department during the year under report has been ^{Annual} ^{expenditure} as follows:—

				RS.	A.	P.
Salary of the Superintendent	..	..	..	7,800	0	0
Travelling allowance of the Superintendent	..	..	..	2,994	15	0
Pay of establishment	..	..	..	3,794	12	8
Travelling allowance of establishment	..	..	..	935	6	9
Contract contingent grant—						
Supplies and services	..	..	..	1,057	5	6
Contingencies	..	..	..	702	8	3
Non-contract contingent grant—						
Supplies and services	..	..	..	540	4	0
Contingencies	..	..	..	1,887	1	1
Personal allowance to establishment in lieu of compensation for dearness of food.				88	5	10
				Total	19,740	11 1

MADRAS,
31st March 1916.

A. H. LONGHURST,
Superintendent, Archaeological Survey.



APPENDIX A.

LIST OF PHOTO-NEGATIVES PREPARED DURING 1915-16.

CLASS A.

Primitive Stone Monuments and Antiquities.

Serial number.	Size.	Subject.	Locality.	District.
A. 509	Full	Two brick and plaster horses with attendants facing the Angur Nashi Amman shrine.	Palayavayakonda-shalapuram.	Trichinopoly.
A. 510	Do.	Large circular barrow	Odagathur	North Arcot.
A. 511	Do.	Do.	Do.	Do.
A. 512	Do.	Types of pottery vessels found in a tomb.	Do.	Do.
A. 513	Do.	Do.	Do.	Do.
A. 514	Do.	Do.	Do.	Do.
A. 515	Do.	Do.	Do.	Do.
A. 516	Do.	Corn crushers, palette and potles found in the tomb.	Do.	Do.
A. 517	Do.	Couch ornaments found in the tomb.	Do.	Do.
A. 518	Do.	Couch ornaments and accessories	Do.	Do.
A. 519	Do.	Iron implements found in the tomb.	Do.	Do.
A. 520	Do.	Do.	Do.	Do.

CLASS D.

Hindu Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
D. 936	Full	Copper idol of Vigneswara standing on a lotus pedestal.	Balur	Salem.
D. 936	Do.	Copper idol of Vigneswara standing on a pedestal.	Do.	Do.
D. 937	Do.	Chandikeswara with Amman	Do.	Do.
D. 938	Do.	Nataraja, Amman and peacock	Do.	Do.
D. 939	Do.	Chandikeswara with Amman in standing posture.	Do.	Do.
D. 940	Do.	Umaisaheswara with Amman and Nandisvara on a pedestal.	Do.	Do.
D. 941	Do.	Idol of Amman	Do.	Do.
D. 942	Do.	Sri Bala Nayaka and Amman on a pedestal.	Do.	Do.
D. 943	Do.	Broken bell with stand, incense burner for burning incense, trident and plate for burning camphor.	Do.	Do.
D. 944	Do.	Dancing Krishna (front view)	Do.	Do.
D. 945	Do.	Dancing Krishna (back view)	Do.	Do.
D. 946	Do.	Dipasamudra, gandi on a stand and kusumabhi.	Do.	Do.
D. 947	Do.	General view of Bhakti Roma temple, after repair.	Hampi	Bellary.
D. 948	Do.	Sculpture of a Shiva Kanya in Kamalapur bengaluru.	Kamalapur	Do.
D. 949	Do.	Tulsi plant and altar	Tripuram	Madras.
D. 950	Do.	General view of the big tower of the Grand Temple.	Tanjore	Tanjore.
D. 951	Do.	East general view of the Mahadeva temple.	Itagi	Lingapur.
D. 952	Do.	South general view of the tower and porch, Mahadeva temple.	Do.	Do.
D. 953	Do.	Details of the tower from the south, Mahadeva temple.	Do.	Do.
D. 954	Do.	Details of south-east angle of the Mahadeva temple.	Do.	Do.
D. 955	Do.	Do.	Do.	Do.
D. 956	Do.	Do.	Do.	Do.
D. 957	Do.	South view of porch and pillared hall in Mahadeva temple.	Do.	Do.
D. 958	Do.	Details of pillars in Mahadeva temple	Do.	Do.
D. 959	Do.	Do.	Do.	Do.
D. 960	Do.	Do.	Do.	Do.
D. 961	Do.	Do.	Do.	Do.
D. 962	Do.	Details of doorway, pillared hall in Mahadeva temple.	Do.	Do.
D. 963	Do.	Details of porch on north side of the temple.	Do.	Do.
D. 964	Do.	North general view of Navalinga temple.	Kukkannur	Do.

CLASS D—cont.

Hindu Art and Architecture—cont.

Serial number.	Size.	Subject.	Locality.	District.
D. 966	Full	Details of the shrine doorway, Navalinga temple.	Kakkulanur	Lingayat.
D. 968	Do.	Details of pillar in the main shrine, Navalinga temple.	Do.	Do.
D. 967	Do.	Stone image of an ascetic	Joti	Oudhapat.
D. 968	Do.	Stone image of a Naga	Do.	Do.
D. 969	Do.	Stone image of Naga	Do.	Do.
D. 970	Do.	Linga with four faces	Do.	Do.
D. 971	Do.	General view of old Vishnu temple	Somapalli	Chittor.
D. 972	Do.	Details of stambha	Do.	Do.
D. 973	Do.	Mandapa outside the temple	Do.	Do.
D. 974	Do.	Front view of the mandapa inside the temple.	Do.	Do.
D. 975	Do.	Detail of a shrine doorway, old Vishnu temple.	Do.	Do.
D. 976	Do.	Detail of Kalyana mandapa, old Vishnu temple.	Do.	Do.
D. 977	Do.	Do.	Do.	Do.
D. 978	Do.	East gateway of Pattrabhairava temple	Hampi	Bellary.
D. 979	Do.	Stone image of Bhuma	Do.	Do.
D. 980	Do.	General view from the south of the temple.	Malavalli	Karnal.
D. 981	Do.	General view of the outer enclosure wall, from the south-east.	Do.	Do.
D. 982	Do.	South gateway of the temple	Do.	Do.
D. 983	Do.	General view of a group of carved panels on the east face of the outer enclosure wall.	Do.	Do.
D. 984	Do.	Details of a niche on the east face of the outer enclosure wall.	Do.	Do.
D. 985	Do.	Entrance gateway to the old original Siva temple.	Do.	Do.
D. 986	Do.	Details of sculptured panels from the outer enclosure walls of the Siva temple.	Do.	Do.
D. 987	Do.	Do.	Do.	Do.
D. 988	Do.	Do.	Do.	Do.
D. 989	Do.	Do.	Do.	Do.
D. 990	Do.	Do.	Do.	Do.
D. 991	Do.	Do.	Do.	Do.
D. 992	Do.	Do.	Do.	Do.
D. 993	Do.	Do.	Do.	Do.
D. 994	Do.	Do.	Do.	Do.
D. 995	Do.	Do.	Do.	Do.
D. 996	Do.	Do.	Do.	Do.
D. 997	Do.	Do.	Do.	Do.
D. 998	Do.	Do.	Do.	Do.
D. 999	Do.	Do.	Do.	Do.
D. 1000	Do.	Do.	Do.	Do.
D. 1001	Do.	Do.	Do.	Do.
D. 1002	Do.	Do.	Do.	Do.
D. 1003	Do.	Do.	Do.	Do.
D. 1004	Do.	Do.	Do.	Do.
D. 1005	Do.	Do.	Do.	Do.
D. 1006	Do.	Do.	Do.	Do.
D. 1007	Do.	Do.	Do.	Do.
D. 1008	Do.	Do.	Do.	Do.
D. 1009	Do.	Do.	Do.	Do.
D. 1010	Do.	Do.	Do.	Do.
D. 1011	Do.	Do.	Do.	Do.
D. 1012	Do.	Do.	Do.	Do.
D. 1013	Do.	Do.	Do.	Do.
D. 1014	Do.	Do.	Do.	Do.
D. 1015	Do.	Do.	Do.	Do.
D. 1016	Do.	Stone image of Bhupi Mahavishnu	Do.	Do.
D. 1017	Do.	Stone image of female deities	Do.	Do.
D. 1018	Do.	Stone image of Siva and Parvati seated on a group of five boulders.	Do.	Do.
D. 1019	Do.	Metal images of Siva and Parvati and Subrahmanyam (Somadeva).	Do.	Do.
D. 1020	Do.	Metal image of Siva dancing	Do.	Do.
D. 1021	Do.	Do.	Do.	Do.
D. 1022	Do.	Elima's temple	Majeddraughti	Gujar.
D. 1023	Do.	General view of Yudhisthira temple showing primitive shrine in the foreground.	Do.	Do.
D. 1024	Do.	South-west general view of Yudhisthira temple.	Do.	Do.
D. 1025	Do.	Yudhisthira temple, south elevation.	Do.	Do.

CLASS D—cont.

Hindu Art and Architecture—cont.

Serial number.	Size.	Subject.	Locality.	District.
D. 1026	Full	Chola inscriptions over the doorway of Yathiraihvara temple (duplicate).	Mahendragiri	...
D. 1027	Do.	General view of Kanti temple	Do.	...
D. 1028	Do.	Details of doorway, Kanti temple	Do.	...
D. 1029	Do.	Stone shankha found near the Kanti temple.	Do.	...
D. 1030	Do.	General view of Narasimha temple showing Swayambhu and Ammalesha shrines.	Lower Abobalam	Kurnool.
D. 1031	Do.	Entrance to unfinished Ranga mandapa in Narasimha temple.	Do.	...
D. 1032	Do.	Details of pillars in unfinished Ranga mandapa of Narasimha temple.	Do.	...
D. 1033	Do.	Do.	Do.	Do.
D. 1034	Do.	Do.	Do.	Do.
D. 1035	Do.	Lakshmi Narasimha in a pillar of Ranga mandapa, Narasimha temple.	Do.	...
D. 1036	Do.	Narasimha fighting with Hissupakasipu in a pillar of Ranga mandapa, Narasimha temple.	Do.	...
D. 1037	Do.	Narasimha issuing out of a pillar in Ranga mandapa, Narasimha temple.	Do.	...
D. 1038	Do.	East view of first gateway to Narasimha temple.	Do.	...
D. 1039	Do.	West view of first gateway to Narasimha temple.	Do.	...
D. 1040	Do.	West view of the inner gateway to Narasimha temple.	Do.	...
D. 1041	Do.	Sculptured figure of Narasimha with two Chola women on the inner gateway to the Narasimha temple.	Do.	...
D. 1042	Do.	Details of wooden doors of the inner gateway to the Narasimha temple.	Do.	...
D. 1043	Do.	Old banner in front of Narasimha temple.	Do.	...
D. 1044	Do.	Group of mandapas on the east side of the Narasimha temple.	Do.	...
D. 1045	Do.	Do.	Do.	Do.
D. 1046	Do.	Do.	Do.	Do.
D. 1047	Do.	General view of Narasimha temple showing the steps of the temple.	Upper Abobalam	...
D. 1048	Do.	General view of Narasimha temple showing the river bed on which the temple is built.	Do.	...
D. 1049	Do.	Mandapa facing the main entrance to the Narasimha temple.	Do.	...
D. 1050	Do.	Main gateway of the Hindu temple in the fort.	Vellore	...
D. 1051	Do.	Main shrine of the Siva temple in the fort.	Do.	...
D. 1052	Do.	Main shrine and carved hall of the Siva temple in the fort.	Do.	...
D. 1053	Do.	Mandapa in the north-west corner of the outer enclosure of the Siva temple in the fort.	Do.	...
D. 1054	Do.	North-east portion of the Kalyana mandapa in front of the Siva temple in the fort.	Do.	...
D. 1055	Do.	South-west portion of the Kalyana mandapa in front of the Siva temple in the fort.	Do.	...
D. 1056	Do.	Scenic view of Kalyana mandapa, in front of the hall of the Siva temple in the fort.	Do.	...
D. 1057	Do.	Details of front pillars in the Kalyana mandapa, in front of the hall, Siva temple in the fort.	Do.	...
D. 1058	Do.	Do.	Do.	Do.
D. 1059	Do.	Do.	Do.	Do.
D. 1060	Do.	Group of warriors on the pillars of the Kalyana mandapa in front of the hall, Siva temple in the fort.	Do.	...
D. 1061	Do.	Do.	Do.	Do.
D. 1062	Do.	Sita on the base of a pillar of Kalyana mandapa in front of the hall, Siva temple in the fort.	Do.	...
D. 1063	Do.	Female figures and Rishis on the base of a pillar of the Kalyana mandapa in front of the Hall in the Siva temple in the fort.	Do.	...
D. 1064	Do.	Rest on the base of a pillar of the Kalyana mandapa in front of the Hall in the Siva temple in the fort.	Do.	...

CLASS D—cont.

Hindu Art and Architecture—cont.

Serial number.	Size.	Subject.	Locality.	District.
D. 1065	Full	General view of the base of a pillar of the Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Vellore	North Arcot.
D. 1066	Do.	Interior view of the Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1067	Do.	Details of ceiling over the Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1068	Do.	Details of panels carved on the roof platform in Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1069	Do.	Do.	Do.	Do.
D. 1070	Do.	General view of the upper platform in Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1071	Do.	Do.	Do.	Do.
D. 1072	Do.	Do.	Do.	Do.
D. 1073	Do.	Details of sculptures in the North wall of the Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1074	Do.	Details of moulding and panels in the Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1075	Do.	Details of sculptures in the South west wall of Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1076	Do.	Details of inner side of the carved screen in Kalyana mandapa in front of the Hall in the Siva temple in the Fort.	Do.	Do.
D. 1077	Do.	Front view of Arumugavalli on a peacock found in a treasure trove.	Kolappuram	Do.
D. 1078	Do.	Back view of Arumugavalli on a peacock found in a treasure trove.	Do.	Do.
D. 1079	Do.	Group of six images in a treasure trove viz. Arumugavalli on a peacock, Valliyanman, Thalaiyal Amman, Chandrasekara, Chandikavara, and Perumal Amman.	Do.	Do.

CLASS E

Muhammadan Art and Architecture.

Serial number.	Size.	Subject.	Locality.	Dist. int.
E. 47	Full	Front view of Purkota Masjid	Siddhavallam	Goddapah.
E. 48	Do.	Tomb of Bismilla Shahi	Do.	Do.
E. 49	Do.	Inscriptions over the doorway of the Tomb of Bismilla Shahi	Do.	Do.
E. 50	Do.	General view of interior in the citadel	Arup	North Arcot.
E. 51	Do.	General view of ornamental tank in the citadel	Do.	Do.
E. 52	Do.	General view showing view of old mosque	Do.	Do.

CLASS F

Indo-Saracenic Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
F. 45	Full	East view of Nayak's former Hall in the Palace after repairs.	Tanjore	Tanjore.
F. 47	Do.	Gopala Raja's Palace, showing outer facade from the road.	Kurnool	Kurnool.
F. 48	Do.	Remains of Gopala Raja's Palace	Do.	Do.
F. 49	Do.	Gopala Raja's gateway	Do.	Do.
F. 50	Do.	Idhla Darwaza	Do.	Do.
F. 51	Do.	Darbar Hall in the old Nawab's Palace	Do.	Do.
F. 52	Do.	The Azari Sircif's building in the enclosure of the old Nawab's Palace.	Do.	Do.

CLASS G.

Historical Forts and European Monuments.

Serial number.	Size.	Subject.	Locality.	District.
G. 124	Full ++ ..	General view of Rajagiri Hill with Venkateswara temple in the foreground.	Gingee	South Arcot.
G. 125	Do.	General view of Krishnagiri Hill.	Do.	Do.
G. 126	Do.	General view of Chandityan. Drag from Krishnagiri Hill.	Do.	Do.
G. 127	Do.	Pondicherry Gate and Royal Battery	Do.	Do.
G. 128	Do.	Pondicherry Gate and Inner Gateway	Do.	Do.
G. 129	Do.	Arrest (or Yellow) Gate	Do.	Do.
G. 130	Do.	Ruined fortifications on Krishnagiri Hill.	Do.	Do.
G. 131	Do.	Do.	Do.	Do.
G. 132	Do.	Granary on the Krishnagiri Hill.	Do.	Do.
G. 133	Do.	West view of the Andhra Chamber on the Krishnagiri Hill.	Do.	Do.
G. 134	Do.	East view of the Andhra Chamber on the Krishnagiri Hill showing Range-nikku temple.	Do.	Do.
G. 135	Do.	Ruined ramparts on the Krishnagiri Hill.	Do.	Do.
G. 136	Do.	General view of Kalyana Mahal	Do.	Do.
G. 137	Do.	General view of Sader Ulla Khan's Mosque.	Do.	Do.
G. 138	Do.	Gymnasium Hall	Do.	Do.
G. 139	Do.	Ruined temples in the inner fort	Do.	Do.
G. 140	Do.	Prisoner's Well	Do.	Do.
G. 141	Do.	Chakkarakkuthum (Tank)	Do.	Do.
G. 142	Do.	Chettikulam (Tank)	Do.	Do.
G. 143	Do.	Fortifications on the west side of the fort.	Do.	Do.
G. 144	Do.	Main entrance to the West Gateway of the fort.	Siddhavasitan ..	Cuddapah.
G. 145	Do.	West Gateway of the fort from east	Do.	Do.
G. 146	Do.	East gateway of the fort from east	Do.	Do.
G. 147	Do.	General view of the fort from east	Do.	Do.
G. 148	Do.	Basin of the fort from the east	Do.	Do.
G. 149	Do.	General view of the fort showing the road from the east.	Do.	Do.
G. 150	Do.	Group of stone sarcophagi inside the fort.	Do.	Do.
G. 151	Do.	Dhuli Gate from the south	Arasur	North Arcot.
G. 152	Do.	Dhuli Gate from the north	Arasur	Do.
G. 153	Do.	North-eastern portion of the Shikarpuram.	Do.	Do.
G. 154	Do.	Doored gateway on the east side of the citadel.	Hempi	Bellary.
G. 155	Do.	Ruined gateway on east side of the citadel.	Do.	Do.
G. 156	Do.	North-east corner of the east, Yellow fort.	Vellore	North Arcot.
G. 157	Do.	North-east bastion, Yellow fort	Do.	Do.
G. 158	Do.	East view of the bastion, Yellow fort	Do.	Do.
G. 159	Do.	East view showing the road, Yellow fort	Do.	Do.
G. 160	Do.	East view of the Yellow fort	Do.	Do.
G. 161	Do.	South-east end of the road, Yellow fort.	Do.	Do.

CLASS I.
Miscellaneous

Serial number.	Size.	Subject.	Locality.	District.
L. 30	Full ++ ..	Foundation Stone.	Malabda Arast	.. ..
L. 31	Do.	General view of the elephant and horse in Ayyanar temple.	Malabda Arast	.. ..
L. 32	Do.	General view of a lot of Terrakota encampment.	Reaper .. ..	.. ..
L. 33	Do.	Detail of a lot of Terrakota encampment.	Do. .. ..	.. ..
L. 34	Do.	General view of the roadway to the Krishna river.	Srinidam .. ..	.. ..
L. 35	Do.	View of the Krishna river	Do. .. ..	.. ..
L. 36	Do.	Do.	Do. .. ..	.. ..
L. 37	Do.	View from the Mahendragiri Hill looking north.	Mahendragiri ..	.. ..
L. 38	Do.	View from the Mahendragiri Hill looking south.	Do. .. ..	.. ..
L. 39	Do.	View from the Mahendragiri Hill looking north-east.	Do. .. ..	.. ..
L. 40	Do.	View from the Mahendragiri Hill looking north-east.	Do. .. ..	.. ..
L. 41	Do.	View of a stream near the Narasimha temple.	Upper Ahobilam ..	Kurnool.

APPENDIX B.

The following is a list of books added to this office library during the year 1915-16.

1. Indian Antiquary (Current numbers).
2. Epigraphia India (do.).
3. The Journal of the Royal Asiatic Society (Quarterly).
4. The Journal of Indian Art and Industry.
5. The Journal of the Royal Anthropological Institute, Volume XLV.
6. The Journal of the Mythic Society (Quarterly), Volumes I to V and Volume VI, Parts I and 2.
7. The Quarterly Civil List of officers for Madras Presidency.
8. The Quarterly Civil List of Archaeological Survey Department.
9. Elements of Hindu Iconography by T. A. Gopinatha Rao, M.A., Volume I, Parts 1 and 2.
10. South Indian Bronzes by O. C. Ganguly.
11. Ancient and Medieval Architecture of India by E. B. Havell.
12. The Eastern Libyans by Orlo Bates.
13. Notes on the Ancient Geography of Gandhara by A. Foucher.
14. The Rebel Commandant Yusuf Khan by S. C. Hill.
15. Civil Service Regulations (Esprint), fifth edition.
16. Appendices to the Civil Service Regulations, fifth edition.
17. Civil Budget Estimate (1915-16).
18. The Madras Code, Volume I.
19. Indian Education in 1913-14, Government of India Publication.
20. History of Vijayanagar by Suryanarayana Rao.
21. List of Photo Negatives in the office of the Superintendent, Hindu and Buddhist Monuments, Northern Circle.
22. List of Drawings of Archaeological buildings in the Office of the Superintendent, Muhammadan and British Monuments, Northern Circle, United Provinces.
23. A descriptive catalogue of the Sanskrit Manuscripts.
24. Catalogue of Prehistoric antiquities by A. Bea.
25. Catalogue of Indian Prehistoric and Protohistoric antiquities by Bruce Foote.
26. Catalogue of the Connemara Public Library.
27. Classified catalogue of the Library of the Archaeological Department, Frontier circle.
28. Monograph on Loan Exhibition Coronation Durbar, 1911.
29. The Lawrence Asylum Almanac for 1916.
30. The Madras Medical Registration Act, 1915, with list of registered medical practitioners in the Madras Presidency.
31. Night Photography by R. Dykes.
32. Report of the Maha Bodhi Society.
33. Classified catalogue of the Library of the Peshawar Museum.
34. Postal Guide for 1916.
35. Report of the Chief Inspector of Mines in India for 1914.
36. Pallava inscriptions at Panamalai by G. Jouanny-Dubrenil.
37. Indian Chronology B.C. 1—A.D. 2000, by L. D. Swami Kastu Pillai.
38. Abstract of the rules relating to Public Service Examinations in the Madras Presidency.
39. List of Sanskrit, Jain and Hindu Manuscripts purchased by Government of Allahabad and deposited in Sanskrit College, Benares.
40. Publications of the Department of Education, January 1911 to August 1914.
41. Ceylon Administration Report, 1914.
42. Administration Report, Madras Presidency, for the year 1914-15.
43. Annual Report of Archaeology by the Director-General of Archaeology for the year 1911-12.
44. Annual Report of the Archaeological Survey Department, Southern Circle, for 1914-15.
45. Annual Report of the Assistant Archaeological Superintendent for Epigraphy, Southern Circle, for 1914-15.
46. Annual Progress Report of the Archaeological Survey Department, Northern Circle, for the year ending 31st March 1914 (Hindu and Buddhist Monuments).
47. Annual Progress Report of the Superintendent, Muhammadan and British Monuments, Northern Circle, for the year ending 31st March 1914.
48. Annual Report of Archaeology by the Director-General of Archaeology in India for 1913-14, Part I.

49. Annual Report of Archaeological Survey, Burma Circle, for the year ending 31st March 1915.

50. Annual Report of Archaeological Survey, Frontier Circle, for the year 1914-15.

51. Annual Report of Archaeological Survey, Eastern Circle, for the year 1914-15.

52. Annual Report of Archaeological Survey, Western Circle, for the year ending 31st March 1915.

53. Annual Progress Report of the Superintendent, Muhammadan and British Monuments, Northern Circle, for the year ending 31st March 1915.

54. The following District Gazetteers, Part II:—
North Arcot, South Arcot, Anantapur, Anjengo, Bellary, South Canara, Chingleput, Chittoor, Coimbatore, Cuddapah, Gôdâvari, Guntér, Kistna, Kurnool, Malabar, Mâlava, Nellore, The Nilgiris, Râmanâd, Salem, Tanjore, Tinnevelly, Trichinopoly and Visagapatam.

55. The following taluk maps of the districts—

Anantapur district ..	Madakasira.	Tanjore district ..	Tanjore.
North Arcot district ..	Tiruvannamalai.		Tiratturippandi.
Ganjam district ..	Tokkali zamindari		Pattakkottai.
Gôdâvari district ..	Rajahmundry.	Tinnevelly district ..	Kôvilpatti.
			Srivaikuntam.
			Tinnevelly.
			Tiruchendur.



APPENDIX C.

List of archaeological works proposed to be undertaken during the year 1916-17.

Serial No.	District.	Name of monument and nature of work.	Grant for 1916-17. Rs.
<i>I Circle.</i>			
1.	Vizagapatam	Annual repairs to Buddhist monastery, Sankaram ...	100
2.	Do.	Pay of watchmen for Buddhist monastery, Sankaram ...	72
3.	Do.	Annual repairs to Buddhist monastery, Raamatirtham ...	100
4.	Do.	Pay of watchmen for Buddhist monastery, Raamatirtham ...	72
<i>II Circle.</i>			
5.	Kistna	Repairs to Akkanna Malana caves, Bezwada ...	1
		Repairs to Twin caves, Bezwada ...	3
		Repairs to Caves on the west of Bezwada hill, Bezwada ...	1
		Repairs to Govinda cave, Bezwada ...	1
6.	Do.	Repairs to caves on the hill, Mogalrajapuram ...	4
7.	Do.	Repairs to Jalakasvara and Visveswara temples, Ghantasala ...	20
8.	Do.	Repairs to Buddhist stupa in the mound, Ghantasala ...	10
9.	Do.	Repairs to Dutch cemetery, Bandar ...	15
10.	Do.	Repairs to Lanja dibba with remains of Buddhist stupas and ancient village site, Gudivada ...	10
11.	Do.	Repairs to Buddhist stupas, Jaggayyapeta ...	20
12.	Do.	Repairs to Buddhist caves, Gustapalle ...	250
13.	Guntur	Pay of watchmen for Buddhist stupas, Amaravati ...	60
<i>III Circle.</i>			
14.	Anantapur	Repairs to bastions and gateway, Madakasira ...	150
15.	Do.	Repairs to large wall, Matasgori ...	200
16.	Do.	Repairs to Sethathirtham wall, Pennakonda ...	60
17.	Do.	Repairs to fort, Pennakonda ...	100
18.	Do.	Repairs to Gagan Mahal, Pennakonda ...	50
19.	Do.	Repairs to Jewara temple, Pennakonda ...	200
20.	Do.	Repairs to small pavilion and water tower in a field, Pennakonda ...	50
21.	Do.	Repairs to Rama temple, Pennakonda ...	100
22.	Do.	Repairs to Rama's bastion, Pennakonda ...	50
23.	Do.	Repairs to a stambha in the compound of Sub-Collector's office, Pennakonda ...	15
24.	Do.	Pay of two watchmen for ancient monuments at Pennakonda ...	175
25.	Do.	Annual repairs to Sir Thomas Munro's house, Anantapur ...	250
26.	Do.	Maintenance and repairs to the Rock Fort, Gooty ...	200
27.	Do.	Repairs to Hanu temple, Tadpatri ...	100
28.	Bellary	Repairs to Vittala temple, Hampi ...	800
29.	Do.	Repairs to Pattaikuruma temple, Hampi ...	400
30.	Do.	Repairs to Achyutaraya temple, Hampi ...	1,000
31.	Do.	Repairs to Krishna temple, Hampi ...	200
32.	Do.	Repairs to Anantasayana temple, Hampi ...	200
33.	Do.	Repairs to Sastivihal Ganesa temple, Hampi ...	50
34.	Do.	Repairs to large public bath or tank, Hampi ...	100
35.	Do.	Repairs to elephant stables, Hampi ...	250
36.	Do.	Repairs to Hacara Rama-chandra temple, Hampi ...	350
37.	Do.	Repairs to Jain temple, Hampi ...	100
38.	Do.	Repairs to roads in Hampi ruins, Hampi ...	335
39.	Do.	Maintenance of watchmen, Hampi ...	650
40.	Do.	Repairs to Malyavanta Raghunatha temple, Hampi ...	300
41.	Do.	Repairs to Muhammadan Dvags at Kaderampur, Hampi ...	100
42.	Do.	Repairs to Audience Hall, Hampi ...	70
43.	Do.	Repairs to group of buildings in the Muhammadan enclosure, Hampi ...	285
44.	Cuddapah	Repairs to temples on the Pushpagiri hills, Pushpagiri ...	500
45.	Do.	Repairs to ancient well "Bogandani bavi," Rajampet ...	100
46.	Do.	Repairs to Nawab's Towers, Cuddapah ...	50
47.	Do.	Repairs to Syed Ahmad Sahib's Masjid, Cuddapah ...	50
48.	Kurnool	Repairs to temples with inscriptions, Srisailam ...	1,000

List of archaeological works proposed to be undertaken during the year 1916-17—cont.

Serial No.	District.	Name of monument and nature of work.	Grant for 1916-17. Rs.
<i>IV Circle.</i>			
49.	Malabar	Annual repairs to the Fort, Tellicherry	100
50.	Do.	Do. do. Paigahat	500
51.	Do.	Repairs to Jain temple, Wynad	20
52.	South Canara	Repairs to fort, Bokal	1,000
53.	Do.	Repairs to the Great Channiranath temple, Mudabidri	315
54.	Do.	Repairs to the hill fort at Jumalabad, Nada	700
55.	Nilgiri	Repairs to ruined fort at Holkaldrug, Coonoor	25
56.	Do.	Repairs to Group of sculptured dolmens at Battada Acheni, Coonoor	5
57.	Do.	Repairs to sculptured dolmens at Melkunda, Coonoor	5
58.	Do.	Repairs to large dolmens at Banagudi shola of Jakkaneri, Coonoor	20
59.	Trichinopoly	Repairs to hill fort, Namakkal	100
60.	Do.	Repairs to Narasimha temple, Namakkal	200
61.	Do.	Repairs to Mangunatha temple, Namakkal	200
62.	Salem	Repairs to the fort, Sankardrug	500
63.	Do.	Do. do. Attur	200
<i>V Circle.</i>			
64.	Madras	Repairs to the old Madras Town wall, Madras	100
65.	Do.	Repairs to Obelisk standing to the north of the western extremity of the old Madras Town wall, Madras	10
66.	Do.	Repairs to slab in R.S. No. 1764, Madras	10
67.	Do.	Repairs to pillar B.S. No. 1798, Madras	10
68.	Do.	Do. No. 1816, Madras	10
69.	Do.	Repairs to Coetwallis Memorial, Madras	10
70.	Chingleput	Repairs and conservation of ancient monuments, Mahabalipuram	200
71.	Do.	General repairs to the archaeological works, Mahabalipuram	1,000
72.	Do.	Improvements to the five Raths, Mahabalipuram	380
73.	Do.	Annual repairs to Thor malai, Chingleput	250
74.	Do.	Repairs to Munkundamisvara temple, Kalatter	100
75.	Nellore	Long and provision for archaeological works in Nellore division, Nellore	55
<i>VI Circle.</i>			
76.	Madura	Repairs to Keilpatti temple, Keilpatti	14
77.	Do.	Pay of watchman for rock fort, Dindigul	90
78.	Trichinopoly	Repairs to fort gateway and Prostons Battery, Trichinopoly	1,160
79.	Do.	Repairs to Vallavara temple, Valikondapuram	120
80.	Tirunelveli	Collecting and stacking the inscribed stones of the ruined Vishnu temple, Agaram	102
81.	Do.	Pay of watchman for prehistoric remains, Adichanallur	78
82.	Do.	Repairs to Kanakambhai temple, Karisuladamanagalam	228
<i>VII Circle.</i>			
83.	Chittoor	Annual repairs to Chennirangiri Mahal, Chennirangiri	300
84.	North Arcot	Pay of watchman for the Delhi gate, Arcot	60
85.	Do.	Repairs to the fort, Vellore	400
86.	Do.	Repairs to the Hindu temple in the fort, Vellore	500
87.	Do.	Repairs to Vishnu temple, Ukkal	100
88.	Do.	Repairs to Bareswajevara temple, Pudupadi	50
89.	Do.	Repairs to the fort, Wandiwash	200
90.	Do.	Repairs to relics in the old fort, Arcot	1,000
91.	South Arcot	Repairs to Gingee fort, Gingee	2,000
92.	Do.	Pay of two watchmen for Gingee fort, Gingee	120
93.	Tanjore	Repairs to Krishna Vilas tank, in the Palace, Tanjore	200
94.	Do.	Repairs to the front tower of the great temple, Tanjore	500
95.	Do.	Maintenance of the Sivaganga little fort, Tanjore	100
96.	Do.	Repairs to the Schwartz church, Tanjore	150
97.	Do.	Repairs to the subterranean passage, Nidamangalam	75
98.	Do.	Repairs to Dutch cemetery, Negapatam	150
99.	Do.	Contingency for urgent archaeological repairs	3,850
Total		27,000	

APPENDIX D (1).

Statement of expenditure on Conservation work carried out during the year 1915-16.

Number	District	Tank	Phone	Name of monument	Description of repairs done during 1915-16.	Amount expended	Actual expenditure
First Circle.							
1	Vijayapatan	Anakapalle	11	Pankarase	Annual repairs—Repairs to Buddhist remains	Rs. 10/-	Rs. 4/- 0/-
2	Do.	Do.	11	Do.	Do.	72	64 0 0
3	Do.	Bemathirtham	11	Do.	Do.	100	73 0 0
4	Do.	Do.	11	Do.	Do.	73	73 0 0
5	Do.	Rajahmundry	11	Royal Mysore	Repairs of compound wall and reduction of materials for reconstruction of terrace roof. The expenditure is during the year in the settlement of Buddhist for work done during the previous year.	150	112 0 1
Second Circle.							
6	Guntur	Hannepall	11	Adorned	Maintaining & repairing Buddhist stupas and other remains	60	60 0 0
7	Kistna	Thennal	11	Do.	Cracks provided with cement and incrustations made up to avoid further loss on the top of the mounds.	6	6 0 0
8	Do.	Do.	11	Megalaupura	Cracks on the hill	6	6 0 0
Third Circle.							
9	Anantapur	Hindupur	11	Gopuram temple	Rebuilding terrace, filling in cavities with concrete, plastering top of mounds. Providing small steps of stones to the 11 embankments. Re-courting and repairing falls, embankment and all other party walls so poor provisions made in the earlier years were carried out during the year.	800	800 0 0
10	Do.	Medakdara	11	Medakdara	Gopuram and 2 terrace tanks of the hill fort.	95	95 0 0

Statement of expenditures on Conservation work carried out during the year 1915-16—contd.

Number.	District.	Taluk.	Phow.	State of monument.	Description of repair done during 1915-16.	Amount incurred.	Actual expenditure.	Remarks.
Third Quat.—contd.								
11	Anantapur	...	Panikonda	...	Employment of workmen to clear vegetation on archaeological works.	80	107 0 0	
12	Do.	...	Do.	Do.	Repair to Gopur Mahal, Tadikona No. 130 O.M. No 270 of 1915-1916. Working with full and half pay, then and presenting.	10	11 0 0	
13	Do.	...	Do.	Do.	Repair to Gopur Mahal Do.	—145	—145 0 0	The expenditure on this work which was originally sanctioned under Provincial Civil Budget Archaeological Repair—in new written back to Provincial Civil Budget Repairs, as the estimate was open—was not mentioned under this head.
14	Do.	...	Anantapur	Do.	Do.	68	67 0 0	
15	Do.	...	Do.	Do.	(1) Answered repairs—Preserving vegetation existing two months, temporary plastering and cleaning debris and surfaces with wood oil.	166	163 0 0	
16	Do.	...	Kalyanpur	Do.	Do.	1	1 0 0	
17	Bidar	...	Bidar	Do.	(1) Provisional labour for works done (2) Provisional labour for works done to link after The Fort.	76	46 0 0	
					Repairing the existing 475 picked small—old repair & do otherwise in wood and plastering with adobe to mud plastered over 1" thick plastering with adobe, removing vegetation, cleaning here and there and clearing debris.	120	97 0 0	
					Five workmen were employed to link after all the ancient monuments in Hampi ruins and one workman for Vitthal temple. The work of the workmen was supervised by a head-worker. Vegetation was removed periodically from all the monuments, and pathways cleared.	692	694 0 0	

Statement of expenditure on Conservation work carried out during the year 1915-16—contd.

Number	District.	Taluk.	Place.	Name of monument.	Description of works done during 1915-16.	Amount estimated.	Actual expenditure.	Remarks.
Third Circle—contd.								
18	Balrampur	...	Hampi	Large ruined temple of Avanthasayana Gudi.	The whole exterior of the temple is top- plastered with lime mortar. The floor and whitewashed portions having been made up with brick in mortar. All open parts have been whitewashed and pointed with mortar. Whitewash on the pillars at front entrance was removed. Ground all round the temple was sloped for drain- age of rain water. Vegetation from the top of wall all round was removed.	Rs. A. R. 280 0 0	Rs. A. R. 292 0 0	Work completed.
19	Do.	...	Do.	Pattadikere temple.	The exterior on the eastern side, was thoroughly repaired. The overhanging corners were supported on the back by the insertion of brick stones and by stone blocks embedded over two such stones. Plastering existing on pillars and porticos. The interior was plastered with lime mortar.	750	771 0 0	Do.
20	Do.	...	Do.	Mahadeva Ratha temple.	The following monuments, wall of red stone was rebuilt. The whitewashed portions on top of pillars at mouth end over the temple of golden were rendered with brick in mortar and plastered with lime mortar. The base of French temple was plastered with cement, so that the walls all round the temple.	450	450 0 0	Work completed.
21	Do.	...	Do.	Mosque in Panchak's enclosure.	The broken edges of walls in front and all round on top were patched up and pla- stered. No walls all round were pointed with lime mortar. Vegetation from the top was rooted out. Ground all round was sloped for drainage and gravelled with the intention of sewage was cleaned. The open stones (lying all) round were removed for away and washed.	350	340 0 0	Work completed.
22	Do.	...	Do.	Mohammedan mosque at Gaddepur river.	The top of walls was made watertight by laying concrete plaster first. Vegetation from walls all round temple and tank was rooted out. The joints pointed with lime mortar. Ground all round temple and tank was sloped for drainage and gravelled over. A pathway was opened from the road to both the enclosure and gravelled over.	200	200 0 0	Do.

Statement of expenditure on Conservation work carried out during the year 1915-16—cont.

Number.	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1915-16.	Amount sanctioned.	Actual expenditure.	Remarks.
Third division—cont.								
93	Hallari	..	Hampi	..	Hampi temple	..	Rs. 470	Rs. 474 0 0
24	Do.	..	Do.	..	Group of buildings in Zamorin residence	..	302	302 0 0
25	Do.	..	Do.	..	Chandragiri temple	..	166	166 0 0
26	Do.	..	Do.	..	Prohibiting boards to ministers	..	70	70 0 0
27	Do.	..	Do.	..	Adiikesava Hampi	..	65	65 0 0
28	Do.	..	Do.	..	Repairs to roads in Hampi village	..	200	180 0 0
								In progress.

Statement of expenditure on Conservation work carried out during the year 1915-16—cont.

Number.	District.	Taluk.	Place.	Name of monument.	Description of work done during 1915-16.	Amount expended.	Total expenditure.	Remarks.	
Third Divid—cont.									
29	Buldhya	... ... ...	Hosap	... ... ...	Laying out a pathway in Mathuramadan temple.	A new pathway is being opened from the Mathuramadan watch tower to Mathuramadan temple complex by the District's engineer. Earth work and construction of rough stone wall were almost completed. Turfing along the pathway was executed.	100	79 0 0	Works completed.
30	Dos.	... ... ...	Dos.	... ... ...	Repairs to outer brick walling to Vitthal temple.	Formation of road to the temple during His Excellency's visit to Hampi District.	197	197 0 0	(Dr.
31	Dos.	... ... ...	Dos.	... ... ...	Repairs to Vitthal temple (Vitthal laluk, Aih).	The above work was marginally charged to the estimate done earlier last. Repairs made to all external surroundings.	— 192	— 192 0 0	(Dr.
32	Dos.	... ... ...	Dos.	... ... ...	General restoration.	Repairs made to all external surroundings.	40	40 0 0	(Dr.
33	Dos.	... ... ...	Hampi	... ... ...	Kalhana temple	The dislodged compound wall was rebuilt. The renovation on the temple was repairs. External of temple was pointed with cement. Tukki partitions on the top of front mandapa and each temple were painted. The southern wall of the main temple which had gone out of place was supported with a massive boulder. The temple around the temple was covered of earth and debris and gravel was spread all round the main temple and front temple and over the ramparts on the back side. All the nooks and corners were cleaned and the walls were repainted. It was a hard for the labour all the other work was completed.	1,170	1,170 0 0	
34	Dos.	... ... ...	Hosapalli	... ... ...	Timbukulli	At the foot of staircase, all round were gravelled and pointed. New stone steps were constructed at the edge of water. The brick base in front was supported with a lot of stones bases resting on two pilars. The displaced stones over sloping water course. All removable soil gravel was removed. A new wall was put up in front to prevent outside from getting inside. Rough cut stones for the work were selected.	670	700 0 0	

Statement of expenditure on Conservation work carried out during the year 1915-16—contd.

Number.	District.	Place.	State of monument.	Description of works done during 1915-16.		Amount expended.	Actual expenditure.	Remarks.
				Source(s)	Third Circle—contd.			
35	Chittor.	Malsapali	Scraped	Scraped	Removing 2000 stones wherever necessary. A fresh estimate is under preparation for further repairs ordered by the Archaeological Department.	17	14. 0. 0	Work completed and completion reported.
36	Chittor	Siddhasthal	Done	Washed	Washed	126	126. 0. 0	Completion report, obtained from the (Hod-Dynemis) Officer.
37	Uda.	Koteshwar	Chittor	Archaeological Commission and Vigilance Compt.	Removing 2000 stones, plastering, and repainting the compound wall with lime mortar, removing the stones which came during the year. The work is in progress.	316	316. 0. 0	On heavy repair.
38	Uda.	Gulabgarh	Scraped	Archaeological Commission and Vigilance Compt.	Scraped and with copy of stone. The work is in progress.	376	376. 0. 0	On heavy repair.
39	Uda.	Sidhwanwali	Washed	Archaeological Commission and Vigilance Compt.	Plastering walls with light half cement as above.	20	20. 0. 0	On heavy repair.
40	Kurnool	Kurnool	Done	Trusts of Alai	Plastering walls with copy of stone. The work is in progress.	3,026	3,026. 0. 0	The Mysorean Religious Endowments Society, Kurnool, pays a contribution of Rs. 36 under G.O. No. 1359, P.M., dated 2nd November 1911.
41	Mysore	Kolayani	Done	Tellicherry	•	•	•	Removing vegetation from walls. Killing rats and making up laterite masonry where walls have been dug out from the walls.

Statement of expenditure on conservation work carried out during the year 1945-46—cont.

Number	District	Taluk	Place	Name of monument	Description of repairs done during 1945-46	Amount expended	Actual expenditure
Point 19—cont.							
42	Maharashtra	Ward	Palghar	Palghar	Repair	Rs. 430	Rs. 4, 270 Work completed.
43	Do.	Ward	Muzumbari	Muzumbari	Repair	Do.	Do.
44	South Kanara	Kudligi	Belal	Belal	Repair	Do.	Do.
45	Do.	Uppinangadi	Jamnabad	Jamnabad	Repair	Do.	Do.
46	Sholapur	Saloni	Teruangaon	Teruangaon	Repair	Do.	Do.
47	Do.	Alur	Alur	Alur	Repair	Do.	Do.
48	Do.	Uttara Kannada	Suchindram	Suchindram	Repair	Do.	Do.
49	Do.	Tribhuvanpally	Kudalagundi	Kudalagundi	Repair	Do.	Do.
50	Do.	Do.	Nanakhal	Nanakhal	Repair	Do.	Do.
51	Do.	Do.	Do.	Do.	Repair	Do.	Do.
52	Do.	Do.	Do.	Do.	Repair	Do.	Do.
53	Udupi	Avanadgi	Avanadgi	Avanadgi	Repair	Do.	Do.
54	Do.	Treodgi	Treodgi	Treodgi	Repair	Do.	Do.
55	Sholapur	Chandrapur	Chandrapur	Chandrapur	Repair	Do.	Do.
56	Do.	Do.	Do.	Do.	Repair	Do.	Do.
57	Do.	Do.	Do.	Do.	Repair	Do.	Do.
58	Do.	Do.	Do.	Do.	Repair	Do.	Do.

Statement of expenditure on Conservation work carried out during the year 1915-16—cont.

Statement of expenditure on Conservation work carried out during the year 1915-16—contd.

Number.	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1915-16.	Amount sanctioned.	Actual expenditure.	Remarks.
Sited (continued)								
72	Chingapur	Chingapur	Chingapur	Chingapur temple	General repairs—Painting removal of vegetation and painting joints, etc.	Rs. 4, 2.	Rs. 4, 2.	Completed with savings. Rs.
73	Do.	Do.	Do.	Do.	General repairs—Painting joints, etc.	100	77 11	Do.
74	Eu	Eu	Do.	Do.	General repairs—Painting joints, etc.	100	77 11	Do.
75	Do.	Do.	Do.	Do.	General repairs—Painting joints, etc.	100	77 11	In progress.
Sankeshwar								
76	Khadra	Khadra	Khadra	Khadra Fort	Maintaining of embankments for the Khadra Fort.	Rs. 10	74 0	Completed.
77	Do.	Do.	Do.	Paint	General repairs—Paint	10	10 0	Do.
78	Do.	Do.	Do.	Thinner	Maintaining of a cistern	10	11 0	Do.
79	Tinseley	Do.	Do.	Brickwork	Temporary walls washed by a washman within the control of the Barwara Dastkar (Akash) Bazaar.	10	11 0	Do.
80	Do.	Do.	Do.	Adobanali	Painting the interior of the Barwara Dastkar (Akash) Bazaar.	75	75 0	Do.
81	Do.	Do.	Do.	Agam	Painting and whitewashing the isolated thun	100	98 0	Work incomplete.
82	Do.	Do.	Do.	Ambaranidam	Bell tower from the ruined temple.	100	99 0	Balance not required.
83	Alengar (Travancore State)	Tengasser	Tengasser	Tengasser	Painting the interior of the old fort with a view to give it from further decay and providing for local repairs, charans of vegetation.	20	—	The temple is near to the work of forming a pathway to the fort not being carried out owing to the objection of the adjacent land-owner. The master is under correspondence with the Collector of Malabar.
84	Do.	Do.	Do.	Do.	Maintaining the remains of the old fort with a view to give it from further decay and providing for local repairs, charans of vegetation.	100	48 0	Do.
85	Tinnevelly	Do.	Do.	Do.	Maintaining the growth of vegetation, providing a fence board and whitewashing the pavilion from the main road to the temple.	90	48 0	Work incomplete.
86	Trichinopoly	Trichinopoly	Parankalai	Alidamman temple	Repainting the sandalp, making the roof waterproof and roofing out the shrubs and older vegetation growing in the mystery walls.	100	145 0	Balance not required.
87	Do.	Do.	Do.	Valikkadumparam	Maintaining due to the transfer of 170 sq. ft. of stone to whitewashing and preserving the Pidam temple, Parankalai, etc., and building them. Painting and whitewashing the rough stones retaining wall, steps in the temple, whitewashing and removing trees in the temple's enclosure.	100	— 25 7	Work incomplete. Completion of the said temple under the Barwara Dastkar (Akash) Bazaar.
88	Do.	Do.	Do.	Rawangudi fort	Do.	236	271 4	Do.

Statement of expenditure on Conservation work carried out during the year 1915-16—contd.

Number.	District.	Taluk.	Place.	State of monument.	Description of work done during 1915-16.	Amount expended.	Actual expenditures.	Remarks.
Forth Schedule—contd.								
87	Tribhuvanpuri	..	Vishnupuri	..	Pratista's hattery ..	Rs. 45	Rs. 45	In progress.
88	Do.	..	Karur	..	Tundan] ..	10 15	10 15	Do.
Forth Schedule—contd.								
89	Chittor	..	Chandragiri	..	Underpinning with broken stones, painting whitewash and filling in with sand.	Rs. 15	Rs. 15	In progress.
90	Do.	..	Timmapuram	..	Pratista's hattery ..	..	..	..
91	North Agra	..	Vallur	..	..	..	..	..
92	Do.	..	Do.	..	..	..	..	..
93	Do.	..	Walsipur	..	..	..	..	..
94	Do.	..	Mahendravati	..	..	..	..	..
95	Do.	..	Vallur	..	..	..	..	..
96	Do.	..	Wardha	..	Doob at the entrance of Fort.	..	..	..
97	Do.	..	Pulur	..	..	..	..	..
98	Do.	..	Choppadikonda	..	Karuppantham.	Rock-cut shrine.	..	..
99	Chittor	..	Chittor	..	Melpadi	..	..	..

Statement of expenditure on Conservation work carried out during the year 1915-16—contd.

Number.	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1915-16.	Amount expended.	Actual expenditure.	Remarks.
						Rs.	Rs.	
Second Schedule—contd.								
100	South Agra.	•	Ginges	•	Ginges fortress			
Special repairs.—Pushing old stones, removing incrustation with efflorescence in outer Part wall. Placing new stones above from incrust in Venetianisation temple and making new incrustations at sides of these sides. Rebuilding the old terrace and repairing the terrace with new brick, also in mortar and covering the same with colored surface of the original masonry II and III.								
						Rs. 3,500	Rs. 3,517	In progress.
101	Do.	•	Gulabpur	•	Gulabpur temple			
Repairing the roads of Gulabpur hills. Rebuilding the fallen portion (wall) of the outer wall of steps from base to the top of Gulabpur hills. Repointing and making new plastering. Building in office, a latrine in Gulabpur, whitewash and repair. — Making a whitewash for the Gulabpur Fort, making latrine for the building and whitewashing path ways. Special repairs.—Whitewashing the drainage channel in the place to date the year 1915.								
						Rs. 160	Rs. 160	Completed.
102	Thajore	•	Kumbhavans	•	Kumbhavans temple			
Repairing the outer wall of the Kumbhavans temple. — The outer wall of the Kumbhavans temple was damaged due to the incrustation of the outer wall of the Kumbhavans temple.								
						Rs. 100	Rs. 100	In progress.
103	Do.	•	Udipore	•	Udipore			
Repairing the outer wall of the Udipore fort. — The fallen portion of the outer wall and ramparts wall near the front tower of the fort were removed.								
						Rs. 400	Rs. 400	Completed.
104	Do.	•	Do.	•	Do.			
Repairing the outer wall of the fort. — The outer wall of the fort was repaired and whitewashed.								
						Rs. 1,447	Rs. 1,447	Do.
105	Do.	•	Do.	•	Do.			
Repairing the outer wall of the fort. — The outer wall of the fort was repaired and whitewashed.								
						Rs. 1,149	Rs. 1,149	Do.

Statement of expenditure on Conservation work carried out during the year 1914-15—contd.

Number.	District.	Taluk.	Taluk.	Phan.	Name of monument.	Description of repair done during 1914-15.	Amount incurred.	Actual expenditure.	Remarks.
General Works—contd.									
107	Tanjore	..	Tanjore	..	Tanjore	..	..	..	Rs. 5. 5. 0 18 0 0 Completed.
108	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
109	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
110	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
111	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
112	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
113	Do.	..	Do.	..	Do.	..	Do.	..	Rs. 5. 5. 0 18 0 0 Completed.
Total								..	Rs. 718 16 13

APPENDIX D (2).
Statement of expenditure on Conservancy work carried out in Ceylon during the year 1915-16.

Number	District.	Title.	Place.	Name of contractor.	Description of requirements.	Amount estimated.	Actual expenditure.	Remarks.
1	Colombo	Marine	Marine	Port and Harbour	Port—Repairs and painting the steamer dock, and berths, cleaning tank, sign- post, Wharf, over roads inside the fort and approach road with flood (general and drainage) and repairing the wall, bricking embankments and pavements, etc. Baptist's road—Repairs to doors, Painter's house, and tanks in fort, etc.	Rs.	Rs. A. B.	Actual repairs.—A steamer has also been employed throughout the year to look after the surroundings of the fortifications. Work completed.
2	Doy.	Well	Well	Well	Well—making, laying and painting the road with embankments, repairing the furniture, cleaning the fort tanks, etc., and digging well, ridge, tank, repairing the tanks in road, drains and windows, door and plaster.	Rs. 600	Rs. 1	Actual repairs.—A steamer has been employed throughout the year to look after the fortifications and the furniture. Work com- pleted.
3	Doy.	Do.	Do.	Do.	Do.	Rs. 270	Rs. 11	Original work.—Work completed.

PART II

THE ACCORDS

THE ORIGIN OF THE TYPICAL HINDU TEMPLE OF SOUTHERN INDIA.

In spite of the variety of plan and design employed in the different types of Hindu temples met with in Southern India, it is perfectly safe to assert that all of these various styles are generally speaking, nothing more or less than developments of former types of Buddhist buildings. The same remarks apply to the various styles of Hindu temples found in Northern India, but in the South we have so many existing primitive shrines belonging to the pre-Buddhist period that it seems worth while to examine these before accepting the assertion made above in case the latter may have had any possible influence in determining the planning of some of the types of Hindu temples which succeeded them. The apsidal-ended temple; the pyramidal storied temple; the waggon-headed roof; and the circular shrine chamber found in some temples on the West Coast, are all so obviously Buddhist in origin that they need not be discussed here. However, the commonest type of Hindu temple found in Southern India, is the typical village temple. A small structure as a rule, with a tomb-like cell enshrining the image of the local god or goddess as the case may be. Like the other types of Hindu temples found in Southern India, at first glance, this style of temple too, appears from its outward appearance to be purely Buddhist in origin but the somewhat extraordinary similarity between the planning and construction of the shrine chamber of this type of temple and those set up by the ancient Dravidians in pre-Buddhist times may indicate that the plan at least, has an origin anterior to the advent of Buddhism in Southern India. Therefore, if we are to trace the origin of the typical South Indian temple to a period anterior to the advent of Buddhism in the South we must examine the existing remains of the so-called Pre-historic period. Monuments of this period cannot be said to be of any architectural value, but they are interesting as illustrating from what humble beginnings the noble art of architecture has been evolved. The megalithic remains of the Pre-historic period are mostly sepulchral, and in order to understand their true value in connection with our present purpose, some knowledge of the religion and manners and customs of the people who built them is necessary before we proceed further.

In Pre-historic, as in modern India, various methods for the disposal of the dead were adopted. The men of Palaeolithic times probably abandoned their dead in the forests, as the Oritae of Gedrosia (Makrān) continued to do in the days of Alexander the Great. In the Neolithic Age burial was probably the rule, and it seems certain that the practice of burial is older than that of cremation.

Megalithic tombs in great variety of form abounded in the Deccan and Southern India. They have sometimes been found to contain both stone and iron implements, showing that in India, these two periods overlap, and they are evidently of very various ages, some being truly Pre-historic, while others may be described as comparatively modern.

From the style of the construction of these sepulchral monuments and the nature of the contents discovered in them,* it is clear that in ancient India, ancestor-worship, or more broadly, the cult of the dead, formed the staple of the religious belief of the original inhabitants in early times. The religion of the Dravidians, however, also included a phallic cult as well as the worship of snakes and trees, which things were at first repugnant to the Aryans, though later on when the latter amalgamated with the earlier inhabitants, they were admitted under the worship of Siva.

This cult of the dead led to the custom of depositing in the tomb the weapons and implements, tenement and gear, enjoyed in life, as the dead were supposed to require the same kind of food and equipment as when living, and to molest the survivors unless they obtained it. Those who caused sorrow and trouble in life were after death supposed to be the cause of further unhappiness, and as such they had to be propitiated with gifts which they would have appreciated when alive. They had to be supplied with the weapons, the cooking pots, the water jars, the ornaments, and the implements which they used during life. Periodically solemn festivals were held, and a portion of the viands was solemnly set apart for the departed. This feeling of awe in which the spirit of the dead was held, led to the custom of providing a material abode for the soul or ghost. The survivors believing that the ghostly ogre, being so well provided for, would abstain from haunting or molesting them.

In Southern India, these special soul houses were generally set up in the form of large or small dolmens, usually consisting of one large flat slab of stone supported by three upright slabs set on end or on edge so as to form a small chamber with one side open to serve as an entrance. Plate I Fig. (a) illustrates a typical specimen of a large Indian dolmen. This quaint monument stands on the top of a small granite hill at Kalvandrug in the Anantapur district of the Madras Presidency. It is of the usual rectangular shape, formed of three huge upright granite slabs for the three sides and a fourth for the roof; the front or north side being open. The interior of the dolmen measures 6 feet 7 inches in length, 4 feet 4 inches in width and is 5 feet 8 inches in height. The slab on the east side is 6 feet 7 inches in length, 5 feet 8 inches in height and 3 inches thick. The slab on the west side is 7 feet in length, 5 feet 8 inches in height and 5 inches thick; and the back or south slab is 5 feet 9 inches in length, 5 feet 8 inches in height and 5 inches in thickness. The roof slab measures 9 feet 3 inches by 11 feet and is 4 inches thick. The floor has been slightly

* (See Annual Report of Archaeological Department, Madras, for 1913-14 and 1914-15.)

raised above the natural sheet rock on which the monument stands, by inserting a huge paving slab 4 inches in thickness. Since the side slabs rest on the natural rock, and are kept in position mainly by their own weight and the roof slab above them, the paving stone is necessary in order to resist the tendency of the side walls to fall in. These old dolmens are usually found intermingled with cairns and kistvaens of the usual type and appear to have been erected as special abodes for the ghosts of the departed and also as receptacles for votive offerings made by the survivors to propitiate the spirits of the dead.

At a later period, dolmens of this kind were sometimes converted into hero-shrines dedicated to some local chief or warrior who died, or was slain in battle and whose wife or wives committed sati on his pyre. Plate I Fig. (b) illustrates one of these sculptured dolmens also discovered at Kalyanadru, in which neighbourhood both types of dolmens are common. The two hero-shrines illustrated in Plate II were found in the same district. The back slab of the one depicted in Fig. (a) bears a crude representation of three warriors with drawn swords carved in bas-relief. It is situated about half a mile to the west of the hamlet of Mudigallu and three miles from Kalyanadru. Fig. (b) of the same Plate illustrates another hero-shrine at Rayadru in the same district. The bas-relief represents two warriors with drawn swords. In this case, it is carved on a separate slab of stone inserted in the dolmen and not carved on the back slab as we usually find. As a rule, these hero-shrines face the east. There appears to be little doubt that the large slabs of stone used in constructing these hero-shrines, were taken from some of the old dolmens or ruined kistvaens which abound in this district. The style of the sculptures indicates that the figures depicted represent petty chiefs or feudal barons of the Vijayanagar period and in all probability, they are not earlier than the 15th century A.D., although it is possible that the stone slabs themselves may have originally belonged to dolmens or kistvaens of the Prehistoric period. The local villagers possess no reliable information concerning the history of these hero-shrines. They appear to respect them, and in some cases offerings and vows are still made at these curious shrines which they generally speak of as "gods houses" and believe that some local deity does actually reside in them.

Critical observers, like the late Sir Alfred C. Lyall, attest innumerable examples of the gradual elevations into gods of human beings, the process even beginning during their lifetime. A man wins local fame as an ascetic with abnormal powers, or a wife, because Alcestis-like she sacrificed herself for her husband and immolated herself on his pyre. Miracles occur at their shrines, and the surviving relations who guard them wax rich off the offerings brought. In the course of a few years as the recollection of the man's personality becomes misty, his origin grows mysterious, his career takes a legendary hue, his birth and death were both supernatural; in the next generation the names of the elder gods get introduced into the story, and so the marvellous tradition works itself into a myth, until nothing but a personal imagination can account for such a series of prodigies. The man was an Avatar of Vishnu or Siva; his supreme apotheosis is now complete and the Brahmins feel warranted in providing for him a niche in the orthodox pantheon. No doubt these departed warriors now under consideration, were elevated to the rank of demi-gods in much the same manner as that cited above.

Sculptured dolmens of this class and period are also common in the Nilgiri district, and no doubt their origin and history are much the same in both cases.*

At Kambadru, a village on the southern frontier of the Kalyanadru taluk, and 18 miles from the town of that name, there are three very interesting old dolmens which have been set up as Siva shrines, and it is possible that we have here the prototype of the so-called Dravidian or ordinary South Indian type of Hindu temple. In Plate III Fig. (a), we have two examples of these primitive Siva shrines standing close together, the one in the foreground is much the same in size and style as the large dolmen shown in Plate I Fig. (a) only it has been converted into a Siva temple by the introduction of a stone linga surrounded by a low flat yoni pedestal of early type, and a drainage hole for the exit of holy water poured over the linga, has been cut through the stone slab forming the north wall of the shrine as may be seen in Plate IV Fig. (a). At a short distance to the south-west of this shrine we have no longer a primitive dolmen, but a carefully built temple enshrining a tall stone linga on a yoni pedestal of the usual type. The three side walls and the roof are not built of roughly hewn slabs as we find in the earlier example, but consist of four large slabs of stone carefully cut and dressed and accurately fitted at the angles. The side walls rest on a moulded plinth about one foot in height and are not planted in the ground like the wall slabs of a dolmen. The mouldings of the stone plinth are very simple, consisting of two rows of projecting flat bands or fillets. Lying in front of the shrine is a large neatly cut paving slab for the interior. This stone appears to have been torn up and thrown outside by treasure-seekers at a later date. Both of these shrines face due east and are illustrated in Plate III Fig. (a), standing close together.

At a short distance to the south-east of these two shrines is the dolmen temple illustrated in Plate III Fig. (b) and Plate IV (b). This is also a Siva shrine containing a stone linga and yoni stand like the others just mentioned. The construction of the shrine chamber is similar to the dolmen temple shown in Plate III Fig. (a) only here the shrine chamber

* See Annual Report for Southern Canara for 1913-14.

has been provided with a hall or mandapa in front connected with the shrine by a small passage, the entire structure being roofed with three roughly hewn flat slabs of granite. Like the other two shrines just described, it faces due east. The plan of the building is the usual kind for small Hindu temples in the so-called Dravidian style.* It only requires the usual dome-shaped brick and plaster ornament known as the "Stūpa" in Southern India, above the flat roof over the sanctum, to complete its resemblance to any ordinary village temple of the usual type, such as those shown in Plate V Figs. (a) and (b).

The term "Stūpa" would appear to be a corruption of the Sanskrit word "Stupa," since both words are used to designate the same type of structure. With the Buddhists, the stūpa was a dome-shaped structure which was a development of the low sepulchral tumulus or mound of earth and stones†, in which baked bricks were substituted for earth with a view to durability. The purpose for which they were erected by the Buddhists was to serve as monuments enclosing relics of Buddha or of Buddhist saints, which were placed in a stone casket. Some, however, contained no relics, but were only commemorative of important events connected with the history of Buddha. In Northern India, the name *tope* is generally applied to stūpas and in Ceylon stūpas are usually called dhagobas (from "dhata" a relic and "garbha" a receptacle). According to General Cunningham, the word *tope* is derived from Afghanistan, where it is used to designate any solid mound of masonry. He is of opinion that the word *tope* is the same as the Pali "thupa" and the Sanskrit "stūpa," a mound or tumulus, both of which terms are of common use in the Buddhist books. Stūpa or *tope*, is therefore a name common to each kind of tumulus, whether it be the solid structure dedicated to the Supreme Being, or the massive mound erected over the relics of Buddha, or of one of his eminent followers.

From several passages in the Pali Buddhistic Annals, it would appear that stūpas were in existence prior to the advent of Buddha; and that these were objects of much reverence to the people. Buddha himself particularly inculcated the maintenance of these ancient tombs, and the continuance of the accustomed offerings of worship. But this was in all probability only a politic accommodation of his own doctrines to the existing belief of the people, adopted for the purpose of ensuring a more ready assent to his own views. Buddha acknowledged the holy "Munis Kakutanda" (or Krakuchanda), "Kanaka," and "Kasyapa," as his immediate predecessors. They were probably heroes or saints, who had obtained the respect of their fellow-countrymen during life, and their reverence after death. Stūpas had been erected over their relics in the neighbourhood of Kapila and of Benares, and their worship was too firmly established to be attacked with any chance of success. Buddha therefore artfully engrafted them into his own system as the "Buddhas of a former age." It appears also that stūpas had been erected over the remains of Supreme Monarchs prior to Buddha's advent for Buddha himself particularly informs his disciple Ananda that, over the remains of a "Chakravarti Raja, they built the stūpa at a spot where four principal roads meet." It is clear therefore, that the stūpa or tumulus was the common form of tomb at that period. In fact the *tope* or stūpa, as the name implies, is nothing more or less than a regularly-built, dome-shaped pile of masonry, which was undoubtedly the oldest form of funeral memento. But, although the original object of the stūpa was to cover the remains of the Great, or to enshrine the relics of the holy, yet, in a short time, other stūpas, or memorial monuments were erected on spots rendered famous by the leading events of Buddha's life. These holy places rapidly increased in number, until there was scarcely a large city in India, from Kabul to Orissa, and from Nepal to Ceylon which did not possess a monument illustrative of some act of the Great Teacher. For this end, the doctrine of transmigration was highly accommodating; for although the mortal pilgrimage of Buddha was confined to the valley of the Ganges, yet there was no part of India which he might not have visited in some former existence; and in this manner, indeed, he is said to have been in Ceylon. Thus there were three kinds of Buddhist stūpas:—

- (1) The "Dedicatory", which were consecrated to the Supreme Being.
- (2) The strictly "Funeral", which contained the ashes of the dead.
- (3) The "Memorial", which were erected upon celebrated spots.

It is improbable that any deposit would have been placed in the "Dedicatory Stūpas" which were probably consecrated to the Supreme Being, the invisible "Adi-Buddha". In the stūpas dedicated to the celestial "Buddha", the invisible Being who pervaded all space, no deposit was made, but the Divine Spirit, who is "Light" was supposed to occupy the interior, and was sometimes typified on the outside by a pair of eyes, placed on each of the four sides either of the base, or the crown of the edifice. Such is the great stūpa of Shambu Nath near Katmandu in Nepal dedicated to the "Self-Existent" or Supreme Being, in which the eyes are placed on the four sides of the "tee" or upper portion of the building as may be seen in Plate VI.

The earliest stūpas were very low in proportion to their diameter. Thus the oldest known example, the brick stūpa or relic mound at Piprahwa, on the Nepal frontier, which was explored seventeen years ago, and has, with probability, been assigned to 450 B.C., stands only about 22 feet high, with a diameter at the base of 116 feet. As

* See Plate IV Fig. (8).

† See illustrated report on the excavation of certain cairns in the Kurnool district in Part II of Annual Report, Southern Circle, for 1914-15.

time went on the relative height increased. Thus the great stupa at Sanchi in Central India, erected some 200 years later, is 54 feet high, while the basal diameter of the dome is 100 feet. The proportional height here is just about half, while at Piprahwa, it is less than one-fifth. In other words, the stupa shows a tendency in course of time to assume the shape of a dome-shaped tower. On top of the dome was a box-like structure surmounted by one or more umbrellas (the Indian emblem of sovereignty). This structure is usually called the " *tee* " (a Burmese word). The *tee* has disappeared from all the Indian stupas, but its form can be seen from the stupas surviving in Ceylon and Nepal,* as well as from stone models and sculptural representations preserved in great numbers in India.

The stupa became to the early Buddhist " the " religious edifice. In the earliest sculptures we constantly find representations of it being adored by men, celestial beings and even animals. It was also the sacred object always set up for worship in all the temples of early Buddhism in India.

When Buddhist pilgrims visited any of the famous sites connected with the life of their great teacher, it was their invariable custom to make some offering, no matter how poor, to the shrine, and at the same time set up some memorial of their visit. These offerings consisted of money, precious stones, vessels and costly cloths by the rich, and of fruit and flowers by the poor. The memorials generally took the form of stupas, and temples of all sizes by the wealthy, and of small model stupas, or inscribed tablets by the poor.

There is a great variety in the shape of these votive stupas, from the low and almost bare hemisphere of the time of Asoka to the tall ornamental spire surmounting the mediæval dome with its elaborately carved basement. A striking change in the mediæval stupa, is the introduction of figure sculpture. Only ordinary mortals are sculptured in the earlier stupas, while Buddha never appears. Now he is even the object of worship, his image being placed in a niche in front of the stupa itself. This is well exemplified in Plate VI, where a great number of mediæval votive stupas are shown in the foreground of the photograph and their resemblance to the " stupa " of the so-called Dravidian Hindu temple may be observed.

The Buddhists were the first builders and carvers of stone in India, beginning in the reign of Asoka, the great Emperor (264-227 B.C.), whose rule extended practically over the whole peninsula. Originally an adherent of the Brahman religion, he became a convert to the doctrine of Buddha and devoted himself to promoting its interests, during the remainder of his life. It is only on Buddhist monuments that we find the earliest representations of Hindu deities. Thus Lakshmi, the Hindu goddess of Fortune, worshipped by two elephants pouring water over her, appears on Buddhist sculptures from the second century B.C. onwards. But the oldest remains of independent Hindu art, either sculptural or architectural, only date from several centuries after the beginning of our era. These considerations in themselves justify the presumption that Hindu architecture is derived from the older art of the Buddhists. This presumption is borne out by the fact that the earliest extant Hindu examples are, practically identical in form and on plan with the latest Buddhist specimens differing from the latter only in having the image of a Hindu deity, instead of one of Buddhas, placed in the shrine.

The whole surface of India is covered with Hindu temples, the vast majority of which are quite modern or comparatively so. The number of ancient temples is small, chiefly, perhaps in consequence of the destructive religious fury of the Mohammedans, who invaded India from 1000 A.D. onwards. The oldest examples date from the 7th century of our era, and the best specimens are to be met with between that date and the 15th century. In surveying these ancient monuments we can clearly distinguish two styles, each of which shews a definite type from the beginning. The Northern or Indo-Aryan style of Hindu architecture is found only north of the tropic of Cancer, excepting only the eastern and western extremities of its territory, which come down to the 20th degree. The Southern or so-called Dravidian style, on the other hand, is found only within the tropics, or south of the 23rd degree of the northern latitude. The Indo-Aryan Hindu temple is a development of the Buddhist temple.† The origin of the typical Southern style of Hindu temple is not quite so clear. It would appear however, that the usual dome-shaped brick and plaster ornament set up over the roof of the shrine chamber of South Indian village temples, known as the " stupas " is nothing more or less than a conventionalised model of a mediæval Buddhist stupa, erected purely as an architectural ornament denoting the position of the image enshrined within the building. It should be remembered that the " stupa " is purely ornamental, as it serves no useful purpose in admitting light or ventilation into the shrine chamber below which is provided with a flat roof, usually composed of massive slabs of granite, like the roof over a dolmen or a

* (See Plate VI).

† This fact was clearly demonstrated by Professor A. A. Macdonell, in his paper on " Buddhist and Hindu architecture ", read before the Royal Society of Arts in 1909. It was fully explained and illustrated in my own monograph on " The Influence of the Umbrella on Indian Architecture " published as No. 122, April 1913 of " the Journal of Indian Art and Industry. "

cell-tomb. There is no communication between the interior of the shrine chamber and the "stūpi" above. The only light which finds its way into the interior of the shrine chamber, is by means of the front entrance, consequently, the interior is generally as dark and gloomy as the interior of a cell-tomb.

The Buddhist stūpa was generally surrounded by a massive stone railing, with gates on four sides, enclosing a procession path for circumambulation. Provision of a similar closed procession path or passage around the shrine chamber, is quite a common feature in Hindu temples in Southern India. The two temples shown in Plate V, Figures (a) and (b), are both provided with circumambulatory passages around their shrine chambers. These passages cannot be seen from outside as they are hidden by the outer walls of the building and the flat roof over the passage itself. Owing to the lack of windows in the outer wall, it is needless to say, that the interior of the passage is in utter darkness. I venture to think, that this feature too, is an idea borrowed from the procession path of the Buddhist stūpa.

Like the Medieval Buddhist stūpa, the Hindu "stūpi" is usually built of brick and plaster, sometimes as a solid mass of brickwork, but generally the domed portion is hollow or partly hollow, in order to save unnecessary expenditure on brickwork and to relieve the weight on the flat roof below.

In Plate VII, Figure (a) we have a typical specimen of a stone model of a late Buddhist stūpa discovered on the north-western frontier of India, anciently known as Gandhāra. The best productions of the Gandhāra Indo-Hellenistic school may be dated from the first three centuries of the Christian era. The material of the sculptured model is a blue clay-slate, also described as hornblende schist. The stone was finished with a coating of fine plaster, like the rock-cut sculptures of Ajantā and many other localities in India and Ceylon, and the effect was usually heightened by the free use of colour and gilding, traces of which are still occasionally discernible. Traces of plaster may be discerned in the example shown here now under consideration. It will be noted that the dome-shaped drum rests on a square basement of two storeys, each with a boldly cut projecting cornice of Corinthian appearance supported on the under side with a row of modillions. The four corners of the lower basement together with the plinth of each face of the structure, is ornamented with figures of conventional lions and elephants. Above the plinth are panels containing bas-relief sculpture illustrating scenes from the life history of Buddha. The circular dome-shaped drum, was originally decorated on each of its four sides, with a small carved plaque surmounted by a trefoil arch containing a little panel filled with bas-relief figures representing Buddha in one of his conventional attitudes, or else figures of Buddhist Saints. The crown of the dome is ornamented with a pretty lotus-petal design. Above this is the *tee*, no longer a square box-like structure as we find in the earlier stūpas, but an umbrella-like ornament decorated on the underside with a lotus-petal design supported on a sturdy circular necking. This again, is crowned by four superimposed honour-conferring umbrellas. This beautiful model of a late Buddhist stūpa is now in the Archaeological Section of the Calcutta Museum.

Now let us compare this Buddhist stūpa with a typical specimen of a Hindu "stūpi". The medieval example shown in Plate VII, Figure (b) will serve our purpose. This is a small Siva temple dedicated to Siva's consort Parvati, and stands alongside of a larger temple dedicated to that deity at Kembadur, at a short distance from the dolmen temples described above and illustrated in Plate III. The plan of the building is similar to that of the dolmen temple shown in Plate IV, Figure (b) as may be seen by a comparison with the plan given in Plate VIII. The building consists of a shrine chamber six feet square, enshrining a carved stone image of Parvati, and is provided with a small hall or mandapa in front and faces the east. The entire building is covered with a flat roof composed of massive granite slabs like the roof over the dolmen temple shown in Plate III (b). Like the latter, the interior is quite dark, the only access for light being through the front entrance. Above the flat roof over the sanctum is the usual brick and plaster "stūpi" as may be seen in Plate VII (b). Like the Buddhist stūpa just described and illustrated in Figure (a) of the same Plate, the circular, dome-shaped drum of the Hindu "stūpi" rests on a square basement of two storeys, each having a boldly projecting cornice. The upper cornice, and the circular cornice around the lower portion of the dome, are both ornamented with a row of modillions, similar to those appearing in the Buddhist stūpa. Instead of lions and elephants, the four corners of the two storeys of the square basement, are ornamented with figures of the sacred bull Nandi, the vāhanam or vehicle of Siva. Like the dome of the stūpa, the dome of the Hindu "stūpi", is provided with four little horse-hoe-shaped plaques, one on each face of the dome. They are too small to contain bas-relief figures, so a stucco image is placed immediately below them. In this case, the crown of the dome is plain, but this is sometimes decorated with a lotus petal design similar to that appearing on the dome of the medieval stūpa. Here the design of the superimposed umbrellas is represented by a lofty finial or kalasa as a crowning ornament. The front face of the lower basement of the "stūpi" is provided with a large niche for the reception of an image of Parvati. The arch over this niche is no longer

trefoil as in the stupa, but has become cinquefoil. In later times this simple trefoil arch of the Buddhists, became in the hands of the Muhammadan builders an elaborate multi-foil arch of many cusps or points, and formed one of the most striking features of Saracenic architecture.

The brickwork of the "stupa" is always plastered and usually coloured, and the kalasa is gilded, or painted yellow in imitation of gold. In later time, the Buddhists decorated their stupas with bas-relief sculpture, or painted stucco figures, representing Buddha in all his various attitudes, or with groups of figures illustrative of some important event in the life of their great teacher. In this manner, these sculptured scenes played an important part in religious instruction. The Hindus were not slow in adopting the same custom, with the result that in the course of a few centuries, the "stupa" became so smothered in religious ornament that very little trace of the original design of a late Buddhist stupa was left, as may be seen in the two comparatively modern examples illustrated in Plate IX. Figs. (a) and (b). Stripped of its ornaments, a ruined Hindu "stupa" presents the same appearance as a ruined mediæval Buddhist stupa or temple. This is shown in Plate V (a). Here we have a ruined Vaishnava temple dedicated to Narasimha, the man-lion incarnation of Vishnu, situated at Poddamudiyam in the Gudiyapah district. The entire building is covered by a flat stone roof of the usual type of construction. It possesses a procession path around the shrine chamber and a pillared hall in front of the shrine. The "stupa" over the sanctum, takes the usual form of a dome-shaped brick drum resting on a two storied basement with a modillion cornice. It is a hollow-structure, erected purely as an ornament on top of the flat roof over the sanctum. As the building possesses no windows, the interior is in almost total darkness. From the style of the carved pillars supporting the roof over the hall or mandapa, the building appears to have been built during the Vijayanagar period, and in all probability belongs to about the 15th century A.D. In Fig. (b) of the same Plate, we have another example of the same type of South Indian village temple as that just described, only in this case, the building is more ornamental and is in a far better state of preservation. It is a Siva temple situated at Pounkunda in the Anantapur district and belongs to the 16th century A.D. and was built during the Vijayanagar period.

It seems reasonable to presume that the primitive dolmen temples illustrated in Plate III, are earlier than the Parvati shrine shown in Plate VII (b). All four temples are situated in the same village, and the question naturally arises as to whether the Parvati shrine is a development of the dolmen temples illustrated in Plates III and IV. On plan, and also in roof construction, both temples are practically identical. I venture to think that the presence of the "stupa" over the shrine chamber of the Parvati temple has been satisfactorily explained above. This ornament may be briefly described as an architectural feature representing a conventionalised model of a late Buddhist stupa which the Hindus adopted on the decline of Buddhism in the seventh century A.D. Its purpose in Hindu temples has already been explained above. One of the most striking features about ordinary village temples of the type shown in Plate V, is the lack of proportion in the general design, which gives the body of the building with its extraordinary amount of flat roof space, the appearance of a tomb rather than a temple. Although the "stupa" was no doubt added partly with a view to breaking up the monotony of this long flat roof line of temples in this style it still has a detached appearance, as though it had been added as an afterthought, in fact as an additional ornament that has no real connection with the general design and planning of the building.

It is probable that the Hindu "stupa" did not exist prior to the seventh century A.D. and the question arises as to whether any other types of temples or shrines, other than Buddhist or Jaina, existed before that date, and if so, what were they like? We know that from the reign of Asoka (264-227 B.C.) down to the seventh century A.D., Buddhism was the prevailing religion of the country, but it is possible, and extremely probable, that certain tribes and castes who were not converted to Buddhism retained their own religious belief and erected primitive shrines and memorials in honour of their own special deities. Ancestor worship, phallic-worship, and Tree and Serpent worship, have survived from the earliest times down to the present day. From existing remains, preserved in great numbers throughout the Deccan and Southern India, we know that the ancient Dravidians built cell-tombs and dolmens in connection with the cult of the dead. Also that carved stone images of Nagas or serpents, set up by those who were believers in Tree and Serpent worship, abounded throughout the Deccan and Southern India and testify to the former popularity of this form of belief.* Therefore there appears to be no reason why the followers of the phallic cult should not have erected primitive little linga shrines like those illustrated in Plate III, prior to the advent of Hinduism in the seventh century, or for that matter, prior to the advent of Buddhism.

If the Parvati type of village temple described above is not a development of the dolmen shrines illustrated in Plate III, then the latter must have been copied from the former in comparatively recent times. It seems incredible, that having attained to the art of constructing a building like the Parvati temple, that any builders should revert to such

* See Annual Report for Southern Circle for 1914-15.

primitive means of construction as those shown in the dolmen shrines. Moreover, if the dolmen temples had been copied from the Parvati shrine then surely, some attempt would have been made to reproduce in brick and plaster, so striking a feature as the ornamental "stūpi"? The walls of ordinary modern village shrines are usually built of rubble masonry set in mud mortar, with a flat roof over the building composed of granite slabs, the entire building being plastered over and whitewashed, and some attempt is invariably made to reproduce the ornamental "stūpi" on top of the flat roof over the sanctum.

The only other explanation that can be put forward to account for these dolmen shrines is that they are not temples in the usual sense of that term, but in reality, tombs set up over the ashes of some saint or person of importance, to be accounted for in the following manner:—Among the Hindus, the Brahmins always cremate their dead, except in the case of those who have taken *Sanyās* (who have resigned the world). On the second day after cremation they perform a ceremony called *Asthisamshayana*. This consists as the name indicates, "the gathering together of bones" from among the ashes and preserving them in new pots sealed with clay. After the final ceremonies, which extend to ten days, are over, the bones are thrown either into a sacred river, or into a large tank or well not much used by the public. The pot or urn containing the bones during the period of obsequial ceremonies is buried underground in a marshy place close to the river or tank where such ceremonies are usually performed. On the day on which the bones are finally disposed of, they are removed from the pot and consecrated by the Vedic *mantras* and bathed and worshipped as *pitridēv* and then thrown away in the manner related above. In the case of *Samayādin*, whose bodies are not cremated but buried in a sitting posture, a raised masonry platform is sometimes, set up over the place of burial on which a tulsi plant is grown, or a stone linga is set up as though to proclaim to the world that the body buried below has assumed the sacred form of *Siva-linga*.* If the tomb is richly endowed and regular festivals are held so as to attract large crowds of pilgrims to the spot, the tomb in course of time develops into a flourishing temple with its numerous devotees and mythical associations. Mr. Krishna Sastri, the Epigraphical Assistant Superintendent to the Government of Madras, informs me that in fact, many great temples in Southern India (those of Palni, Tirumala, etc.) are thus believed to be connected with the tombs (*śrāvāddhi*) of celebrated sages. At Sringeri, the seat of the great Brahman Pontiff of Southern India, the tombs of past teachers of that line are located within the premises of the institute and are still worshipped regularly. The same obtains with Madhva saints who are of a different creed to the Sringeri *guru*. The Sri-Vaishnavas, however, do not appear to follow any such custom of worshipping tombs of their religious teachers.

The Lingayats whose creed appears to be a revolt against orthodox Hinduism, regularly have their religious institutions built over the graves of their spiritual preceptors who are buried in a sitting posture, and when it is possible to do so, they still bury high personages in the same premises.

This practice of burying or cremating the dead and preserving their relics, sometimes in temples and sometimes in religious institutions, has taken in this land of many religions, a special spiritual turn that has influenced its mythology. Thus Siva is known as the lord of burial grounds, and wears garlands of skulls and bones instead of jewelled necklaces and ornaments like the other great deities. Mr. Krishna Sastri informs me that the word *Smasānēvara* (or in Tamil *Mayānath-Mahadeva*) as a name for Siva temples, is often met with in Southern India, and such temples are either actually situated near graveyards or must have been so associated with them in past ages. Consequently, it is not surprising that Siva temples and human graveyards being so closely associated with one another from times immemorial, that skulls and human bones should sometimes come to light in the premises of these temples. The Nattukottai Chettis of Southern India, who are renovating Siva temples of Puranic fame on a very large scale, have often found human bones and ashes at some depth below the floor on which the sacred image stands, thus indicating that the original shrine was erected over the relics of some saint or important personage. Mr. Krishna Sastri also informs me that, epigraphical evidences as to Siva temples being actually erected on the very spot where important personages were buried are not wanting in South Indian inscriptions. He states that, there is a record of the 9th century A.D., at Selapuram in the North Arcot district, recording that the Ganga King Rajaditya, "caused to be built a temple to Isvara (Siva) on the spot where his father had been buried."[†] Another inscription records that at Tondamnūl in the Chittoor district was built a shrine over or near the burial ground (*pollippadai*) of the Chola king Aditya I. A third inscription found in the Cholesvara temple at Melpadi states that Rajaraja I at the end of the 10th century A.D., "had been pleased to build the temple of Arinjisvara as a *pollippadai* for the lord who died at Arrur."[‡] Thus we have sufficient evidence to show that it was not unusual in early times for Siva temples to be set up as memorials over tombs of important personages.

* See Annual Report on Epigraphy, S. India, for 1914, p. 107, pars. 47.

[†] See Ep. Ind., Vol. VII, p. 162.

[‡] No. 17 of S.I. Inscriptions, Vol. III, Part I, pp. 26-27.

The fact that even at the present day, after the cremation of the body, Brahmins collect the charred bones and place them in an earthenware pot sealed with clay and bury them in the ground for some days (in a recognised burial-ground) before they are finally cast away on the waters of a sacred river, or tank, seems to indicate that at some remote period the remains of dead were usually buried and that the custom of casting the remains into a sacred tank or river is a later idea which has crept in with priestly intercession for the welfare of the dead.

The vast number of cell-tombs or *kistvaens* which abound throughout the Deccan and Southern India, show that in early times, the better class people disposed of their dead by collecting the bones and placing them in pots or urns, usually sealed with clay or pottery lids, which were placed in particularly massive tombs composed of large granite slabs, like those discovered at Gajjalakonda in the Kurnool district, described and illustrated in Part II of the Annual Report for this Circle for 1914-15. It was also the custom at that period, to provide the dead with the metal implements and weapons, jewellery and ornaments, and domestic utensils enjoyed during life. Thus the construction of these elaborate tombs, which sometimes took the form of a family vault containing the remains of half a dozen different people, and the provision of the implements and gear of the departed must have proved a somewhat costly undertaking for the surviving relatives, especially in times of famine or distress. Therefore, it is not surprising that, if in later times the Brahmins introduced a new and more sensible form of burial, which did away with the construction of costly tombs, and did not entail the sacrifice of household goods and chattels, that the people should be ready and willing to accept it without question.

That the practice of constructing megalithic tombs and sepulchral memorials dates back to a period anterior to the advent of Buddhism in Southern India has already been shown above. Unfortunately, nothing has been discovered in these cell-tombs or *kistvaens* to indicate the exact nature of the religion of the people who built them. It is possible that the dolmens may have once contained wooden or pottery images which have since decayed, as they appear to have been erected mainly as shrines of some kind, and they undoubtedly belong to the same period as the cell-tombs.

The earliest Hindu temples in Southern India are those at Mahabalipuram in the Chingleput district and which are generally known as the "Seven Pagodas." The inscriptions on these temples record that they were hewn out of the living rock by the Pallavas in the 7th century A.D., and the style of their architecture clearly shows that they are stone models of former Buddhist buildings which have been adapted to suit the requirements of Hinduism. Although some of these temples are very large and profusely sculptured outside, the shrine chamber is invariably a small tomb-like cell with a low flat roof free from all ornament and dark and gloomy within. Since we know for certain, that in Southern India, tombs have in course of time become transformed into temples, and that Siva temples were also set up over tombs as memorials to important personages in the past, it would appear that the cell-like proportions of the shrine chamber of a typical South Indian Hindu temple may be traced to the Dravidian cell-tomb or dolmen. We know that the North Indian style of temple is a development of a Buddhist stupa or tomb, and there is no reason why the typical South Indian type of temple too, may not also be a development of a tomb, but in this case, not necessarily a Buddhist tomb, since so many older Dravidian tombs exist to serve as prototypes for the plan of such temples. Apart from the plan however, there can be no shadow of doubt that the external design and ornamentation of temples in this style, like all other types of South Indian temples, owe their origin to the older art of the Buddhists.

THE MAHENDRAGIRI TEMPLES IN THE GANJAM DISTRICT.

The Mahendragiri temples are situated on the upper portion of the famous Mahendragiri hill at a distance of 19 miles north-west of Mandas Road railway station on the main line between Madras and Calcutta. The mountain is 4,923 feet above the sea level and is included in the Mandas Zamindari of the Ganjam district. Originally, there were four temples but now only three are left standing, the plinth and stone doorjambs of the fourth temple alone remain. Two of these temples possess important historical inscriptions and these were copied by the Epigraphical branch of this department in the year 1896 when they were registered as Nos. 394 to 397 of the stone inscriptions collected in that year.* However, no action was taken at the time for the preservation of these temples or even for their inclusion in the Standard List of Ancient Monuments. Thanks are due to Mr. G. H. Welchman, Special Forest Officer, Parlakimedi Malibah, for again bringing their notice to this department and suggesting their proper conservation. So in G.O. No. 321, Public, dated the 14th March 1914, these three temples were permanently included in the Standard List and I personally inspected them in January last.

All three temples are built in the same style and appear to belong approximately to the same period. The style is that of Northern India, which Ferguson calls the Indo-Aryan, the period in all probability, is about the 10th century A.D. Mr. Krishna Sastri, the

* *Vide* Epigraphical Report for 1896, page 25.

Assistant Superintendent for Epigraphy informs me that Mahendragiri has always occupied an important place among the sacred mountains of India from very early times, and he states that the epics *Rāmāyaṇa* and the *Mahābhārata** all the purāṇas and the Kāvya-literature make reference to it. The Vishnu Purana† mentions it among the *kālā-parvatas*, i.e., the chief mountains of Bharata Varsha (India). The Sanskrit poet Kalidāsa mentions it in the course of his narrative of the victorious conquests of the Solar king Raghu‡.

Within historic times we find the mountain referred to in an inscription, at Nasik, of the Andhra king Vāsishthiputra Pulumāyi (II) (A.D. 135-163‡), where he is stated to have been the lord of this and other mountains. Later, during the time of Gupta rule, the mountain and the country around it were included in that empire as we learn from the Mandasor inscription of Yasodharman (about 583 A.D.)§. The Chinese pilgrim Hiouen Tsang states that on the summit of a high mountain in the north of Kieling-kia (Kalinga) there was a stūpa of about 100 feet in height. It has been suggested that the Mahendragiri might be the spot referred to by him¶. General Cunningham thinks that, according to the pilgrim's account in the early years of the 7th century A.D., Gaujām lay in the dominions of Harshavardhana of Kannauj**. During the 10th, 11th and 12th centuries Mahendragiri becomes celebrated as the seat of the God Gōkarnēvara, the tutelary deity of the Gauga kings of Kalingatt. Inscriptions found on or near the temples on the hill are not many. None of them, so far noticed, in the Epigraphical reports makes any reference to the early connections of the kings of Kalinga to the shrine of Gōkarnēvara, its origin or growth. From two of the inscriptions, we learn that "a general of Rajendra Chōla named in Tamil Rajēndrasōla-pallavarasayān Bōjarājamīrāyan overcame the Kulūta king named Vimalāditya and set up a pillar of victory."|| Who these Kulutas were whose lord was Vimalāditya, has yet to be determined. But the fact that the Chōla dominions in the 11th century extended so far north as Mahendragiri is noteworthy. From other historical introductions to his inscriptions we know that Rajendra-Chōla's conquests extended even into the Gangetic valley.

During the 12th and 13th centuries Mahendragiri with Gaujām shared common rule with the Andhra country. Gonka II, a chief of the Velanadu line who was in power about A.D. 1133 claims to have been the lord of the entire Andhra country extending from Kalabastī (Chittoor district) in the south to the Mahendragiri in the north|||.

Of these temples, the little shrine on the summit of the mountain known as Bhima's temple is in all probability, the earliest of the three. It is a small building standing only about 22 feet in height and about 10 feet square on plan but the size of the huge blocks of stone used in its construction is very remarkable. It contains a small shrine chamber and a particularly small entrance which faces the east. It appears to have been erected as a Siva temple but the building was never completed. The structure is crowned with a huge umbrella stone carved out of a single block of stone resting on a second rounded stone forming the circular shaft or necking for the superimposed umbrella ornament. The latter is provided with two stone rings, one on each side, to serve as socket holders for prayer flags or additional votive umbrellas. The building has obviously been struck by lightning, perhaps at the time when it was being built which would account for it being left in its present unfinished state. From the simplicity of its style and its position on the summit of the mountain it was in all probability the first temple set up here. It contains no inscriptions, sculptures or images but on purely architectural grounds, so far as it is possible to judge from such an unfinished building, it would appear to belong to about the 9th century A.D. Although of no real architectural value, this little shrine is interesting as it shows us how such temples were constructed in early times. The huge monolithic blocks used in its construction were first quarried and then roughly shaped into huge oblong blocks, dressed only on three sides, the fourth side forming the outer face of the block was left in the rough and not dressed until all the stones had been set in position, and this was done without the use of cement or mortar between the joints of the masonry. The stones were kept in position by their own weight and the accuracy of their dressing and fitting. The nature of construction was much the same as that employed by a child when playing with a box of toy bricks. When all the stones were got into position, the builders started to carve the exterior surface of the structure into the form required, just as though the entire building had been a monolith or natural rock. This peculiar treatment of the building seems to indicate that its builders knew far more about the art of hewing temples out of the living rock than they did about the principles of ordinary stone construction. The big blocks of stone were no doubt got into position by being dragged and pulled up

* See Ep. Ind., Vol. III, page 26, foot-note 5.

† Wilson's Translation, pages 175 and 177.

‡ Ind. Ant., Vol. VIII, page 5.

§ Arch. Surv. of W. Ind., Vol. IV, pages 107 to 109.

|| Fleet's Gupta Inscriptions, page 7.

¶ Beal's Buddhist records of the Western World, Vol. II, page 299, and note 67 therein.

** Sewell's List of Antiquities, Vol. I, page 1; Fleet's Gupta Inscriptions, page 231.

||| See (a) Ep. Ind., Vol. III, pages 26, 122, 123 and 221; (b) Ep. Ind., Vol. IV, pages 186, 187 and 192; (c) Ind. Ant., Vol. XII, pages 12, 122 and 278.

†† See Archaeological Survey of India for 1911-12, page 171.

¶¶ Ep. Ind., Vol. IV, page 26 F., and Annual Report on Epigraphy for 1912, page 85, paragraph 65.

an inclined plane or ramp composed of earth and stones and in all probability, wooden rollers were used under the stone blocks to facilitate the work. Even with modern appliances, the handling of such huge blocks of stone for building purposes would prove no easy task. The fact that all carving and ornamentation to the structure was done after the blocks had been set in position, clearly shows that the primitive method of hoisting the blocks into position suggested above, was undoubtedly the means employed. Had the blocks been carved before they were set in position, there would have been the risk of the carved portions getting damaged in the process of building. The only portions of the building which were completed are the plinth mouldings and the umbrella ornament as may be seen in Plate X Fig. (a).

At a short distance from Bhima's temple, on the eastern slope of the hill, is the Yudhishthira temple. It is built in the same style as the last mentioned shrine, only that the Yudhishthira temple is much larger and far more ornamental. It has the same conventionalised umbrella ornament and similar mouldings around its basement as those found in Bhima's temple described above. The umbrella ornament was originally surmounted by a stone finial or kalasa. This ornament is now lying on the ground on the south side of the temple and appears in the photograph given in Plate XI (a). It seems that it was the custom when fixing the kalasa to the summit of a temple in early times, to place a few precious stones or gold coins as a votive offering to the deity enshrined below, in the socket hole, before fixing the kalasa securely in position. The Zamindar of Mandava informed me that this particular kalasa was thrown down by treasure-seekers some years ago. Perhaps the custom of placing votive offerings under the kalasa of a Hindu temple was copied from the Buddhist custom of placing valuable offerings in the toe of their stupas, above which they always placed one or more honour-conferring umbrellas, the Indian emblem of sovereignty and which in those days, also represented the highest honour possible that could be conferred on God or man. In form, this kalasa or finial belonging to the Yudhishthira temple is similar to those usually found crowning the mediaeval Buddhist temples and votive stupas found at Bodh Gaya and in Nepal. The simple mouldings of the plinth too, are identical with some of those found in the earlier buildings of the Buddhists. On each face of the curvilinear tower over the shrine chamber is a carved representation of a large horse-shoe-shaped window similar in form to those found in Buddhist buildings and which are known as *chaitya* windows. Here, these representations of windows are purely ornamental as they do not admit light or air into the interior of the building. Like the Bhima temple described above, the external ornamentation of the Yudhishthira temple was executed after the structure was built. This is particularly obvious on the northern side of the temple, here, the fluted ornament around the umbrella stone has been left unfinished. Part of the ramp too, still exists on this side and several blocks of cutstone are lying on the slopes of the hill, midway between the place where they were quarried and the artificial ramp of earth and stones leading up to the north side of the temple. So in this case, there can be no shadow of doubt as to how these colossal blocks of stone were placed in position in the building and the size of some of the stones is most remarkable. For instance, the ornamental umbrella stone measures 9 feet 3 inches in diameter and is 2 feet 6 inches in thickness. The stone below it, forming the shaft or necking of the umbrella is 7 feet in diameter and 1 foot in thickness. The next stone below the last forms the top resting slab for the tower and like those above it is cut out of a single stone measuring 11 feet 4 inches square and is 2 feet in thickness. A reference to the plan and section given in Plates XII and XIII, gives one a far better idea of the construction of the building than a written description conveys. Like all early temples, there is no porch or mandapa in front of the entrance, the entire building consists of only a tomb-like cella 9 feet square surrounded by massive walls 4 feet in thickness. Since the floor of the shrine is below the level of the ground outside, the small entrance doorway is provided with three steps leading down to the object of worship which is a small stone linga of the usual kind. The entrance faces due west. Above the doorway, securely fixed in the stone lintel, are two forged iron girders about 3 inches in thickness and placed horizontally across the entrance in order to give additional support to the stone lintel above. The position of these iron supports is shown in the Section (Plate XIII) and are represented there by two little white squares imbedded in the under surface of the lintel. The position of the innermost girder, clearly shows that it was inserted at the time when the structure was built and is not a later addition. I remember finding similar iron girders only much larger than these, at the Surya temple at Konarak near Puri, generally known as the Black Pagoda. The walls of the cella rise to a height of twelve feet four inches when the curvilinear tower begins. It will be noticed that the dome-shaped tower is not a *true* dome, but merely composed of a number of courses of masonry projecting one above the other after the manner of corbels. In this way, the span of the tower is reduced as the height increases, until the top of the interior of the tower is reached when the corbels nearly meet. The opening here, is closed by a single huge roof slab (see Plate XIII). Around the upper portion of the walls of the cella are some faintly engraved inscriptions that have not yet been deciphered. The characters are so faintly engraved that it is not possible to take rubbings or estampages from them. But they are sufficiently clear and legible to be read by any one who understands the language in which they are written. I tried a flash-light

photograph but it proved a failure and a proper wooden platform would have to be set up inside the temple before the inscriptions could be photographed as they are situated at about ten feet above the floor level and are very difficult to get at and owing to the very small doorway the interior is particularly dark and gloomy. This peculiar method of eschewing the courses of masonry so as to produce a dome-like appearance within the building goes back to very early times. The dome-shaped roofs of the interiors of the beehive-shaped tombs of Mycenae were treated in the same way, only the sharp angles of the corbels were cut off so as to produce a curved appearance to the surface of the stone walls. On the exterior surface of the stone lintel over the small entrance into the temple, is engraved in Sanskrit-Telugu characters, an inscription recording the conquest of Kālinga by the great Tanjore king Rājendra Chōla I in the 11th century A.D. At the termination of the inscription is engraved a sitting tiger and three fish before it, the royal emblems of Chola Sovereignty. This is the *joyastambha* or pillar of victory recorded in the inscription cited above. The name pillar of victory is misleading as the so-called pillar is really the stone lintel over the temple doorway.

In front of the temple is a small courtyard or enclosure but like the temple itself, it was left unfinished. The size of some of the blocks of stone forming the walls of this enclosure are truly marvellous and their weight must be colossal. On the north side of the temple is a small well but this does not hold water all the year round and it is therefore of very little use to pilgrims and others who visit this interesting old monument. Surrounding the temple on the south and west sides, are a number of primitive little linga shrines built of rubble masonry. They cannot be of any great antiquity and were no doubt set up by pious pilgrims as memorials of their visit to the Yudhishthira temple. From the summit of Mahendragiri one gets a number of delightful views of the surrounding country and the sea is clearly visible for many miles along the east coast. The view given in Figure (b) of Plate XI, is only one of many picturesque views obtainable from the top of the mountain.

Fergusson in his "History of Indian and Eastern Architecture," does not explain the origin and development of the North Indian or Indo-Aryan temple as exemplified in the Yudhishthira temple. Those readers of this report who desire to know the origin of this type of Hindu temple, will find the subject explained and illustrated in my monograph on "The Influence of the Umbrella on Indian Architecture" published by Messrs. W. Griggs & Sons, London, as No. 122 of the Journal of Indian Art.

At a short distance further down the eastern slope of the mountain, picturesquely situated in thick forest, is the Kunti temple illustrated in Plate XIV. It is built of stone and in the same style as the Yudhishthira temple but it is obviously of a much later period. We know that the Yudhishthira temple was standing in the 11th century by the information recorded in the Chōla inscription over its doorway and the simplicity of the style of the building shows that it was built in all probability, at least a century before that date. The style of the Kunti temple on the other hand, is more elaborate and complicated. The latter is provided with a small porch in front of the entrance which faces the west. On each external face of the body of the building we have a large ornamental niche for the display of sculptured images. Above these niches and also over the porch, half way up the tower, is a projecting stone block on each face of the temple. On these blocks carved stone images were originally fixed. The plan of the temple is no longer a simple square cella as we find in the earlier example, but here, the interior walls of the cella are provided with large shallow niches five inches deep while the external angles of the shrine chamber are doubly recessed giving the building a star-like (or perhaps lotus-like) appearance on plan as may be seen in Plate XV.

The carved representations of Buddhist windows have disappeared and the simple plinth mouldings of the Yudhishthira temple are replaced in the Kunti temple by deeply cut boldly projecting mouldings connected together at intervals by vertical bands (see Figure b, Plate XIV). The difficulty of transporting huge blocks of stone for building purposes has been overcome here, by using small stones of convenient size. Even the umbrella ornament is no longer a single monolith but is composed of a number of small stones. Over the entrance of the porch is a carved representation of the Navagraha or Nine Planets, and over the entrance into the cella, in the centre of the lintel, is a carved seated figure with two arms, the hands of which hold lotus buds. This figure appeared to me to be intended for a female figure and if so, it may be meant to represent Lakshmi. As a rule, Lakshmi is usually depicted by two elephants worshipping her by pouring water over her from pots which they hold in their trunks. If the figure is a male figure, then in all probability, it is intended for Sūrya the Sun God. Lying in the courtyard of the Yudhishthira temple I found a broken portion of a red sandstone image representing the legs and feet of Sūrya with the seven horses below the feet. The size of this broken image indicated that in all probability, it originally stood in one of the side niches adorning the exterior walls of the Kunti temple. A similar red sandstone image of a female figure unfortunately, too decayed for identification, still exists in the niche on the north side of the Kunti temple. The niches on the south and east sides have been filled with modern granite images of Ganesa and Subrahmanya respectively, and a stone linga and yoni stand were placed in the cella two years ago by the Zamindar of Mandasa.

Another indication that the Kunti temple was originally a Vaishnava shrine, is the red sandstone chakram shown in Figure 6, Plate X. This emblem of Vishnu, I found lying on a heap of stones by the side of the Kunti temple. It is possible that this ornament originally crowned the umbrella stone or it may have been fixed to the projecting block of stone above the porch of the Kunti temple.

Standing in front of the Kunti temple and facing the east is a small ruined shrine containing inscriptions on its doorjambs. The latter and the plinth mouldings of the original shrine alone remain. The rest of the structure represents modern repairs executed by order of the Zamindar of Mandasa. These inscriptions were copied and registered in the Epigraphical Report for 1896, and their purport is mentioned in Mr. Krishna Sastry's Note on the history of these temples from the inscriptions quoted above. Inside this little shrine is one large and one small image of Vishnu. It is obvious that the large image at least, does not belong to this little shrine and that it has been placed here at some later date. The smaller image of Vishnu is carved in similar red sandstone to those mentioned above, and its size seems to indicate that it has been removed from one of the exterior niches belonging to the Kunti temple. It is possible that this little temple may represent the remains of the old Gokarnesvara temple mentioned in the inscriptions. The Savaras, the local jungle tribe who inhabit the forests covering the slopes of these mountains in this part of the Ganjam district, call the Kunti temple by that name, but the Zamindar of Mandasa calls the Kunti temple the Gökarnesvara temple. The Kunti temple contains no inscriptions to guide one as to whether it was originally dedicated to Siva, Vishnu, or Surya. Kunti also pronounced Koista by the Savaras, cannot mean anything else than the Puranic name of the mother of the five Pandavas. No doubt the name Kunti, as the correct name for this particular temple, has been known to the Savaras from the time when it was first built, which in all probability, would be about the 12th century A.D. The Savaras certainly occupied these forests long before the temple in question was built and it is unlikely that they have forgotten its correct name or at least the name they originally gave it, when they first came in contact with it. So far as I am aware, there is no evidence whatever, that the temple in question was originally dedicated to Siva or that it was ever known as the Gökarnesvara temple. The linga, the images of Ganesa and Subramania, together with the small stone bull set up in front of the entrance to the Kunti temple, all represent modern additions which have no connection whatever with the original temple. For the present, and until some evidence to the contrary is forthcoming, I am inclined to think that the Kunti temple was originally a Vaishnava shrine dedicated to Vishnu or Surya and that the small ruined shrine facing it with the inscribed doorjambs, was originally a Siva temple known as the Gökarnesvara temple.

CONSERVATION NOTES

Gingee Fort, South Arcot district.—The history of Gingee Fort and a brief description of the chief buildings it contains is given in the South Arcot District Gazetteer, pages 347 to 362. It stands on three high hills, connected together by massive fortifications arranged in the form of a triangle. The triangular space enclosed is about three miles round and forms the lower fort, and the three hills are the citadels. The lower fort was originally entered by two gates, one on the north, called the Arcot (or Vellore) gate, and another on the east, known as the Pondicherry gate.

Up each of the three citadels leads, from the lower fort, a steep flight of steps of hewn granite built with much skill on and among the great boulders with which the hill sides are strewn. The citadel on the north is called Krishnagiri, that on the south, Chandravyan Drug, and that on the west, the highest and most inaccessible of the three, is named Rājagiri.

Rājagiri was the chief citadel of the fortress and the portion of the triangular lower fort which lies below it is occupied by an inner fort surrounded by a high wall protected by bastions fitted for guns and a deep moat, and the only path to Rājagiri leads through this and up the ridge.

The most interesting buildings are situated in the two citadels on Rājagiri and Krishnagiri, respectively, and also in the centre of the inner portion of the lower fort. The ruined citadel on Chandravyan Drug contains no buildings of any architectural importance and I do not consider any steps are necessary to conserve this portion of the fort. It is impossible to preserve the entire fort, neither is such a course necessary. It will be sufficient if we select, for conservation, those portions of the fort which contain the best buildings and which are of most historical value. These may be briefly described as follows:—

1. *Rājagiri*.—On top of this hill is a fairly level space covered with rough hill-grass, on which are situated a temple to Ranganātha, a mandapa, two big granaries, a masonry flag-staff, a building of unusual design which is supposed to have been an Audience Hall, and another with a roofless tower and a chamber under its floor which is called "the Treasury". A little lower down the hill is a small mandapa on its southern side, is a large cannon. These seven buildings, together with the old mandapa containing the cannon, should be preserved from further decay. This can best be done by plastering the

exposed tops of ruined walls with rough plaster, and patch repairs to the roofs where necessary. All rank vegetation should be removed and proper drainage provided. The tops of the ruined parapet walls of the fortifications should be repaired where necessary to prevent accident to visitors. The large building generally known as the Audience Hall and recently repaired should be plastered and white washed inside from roof to floor. It should be provided with an iron gate-way which should be kept locked and the key should be in the custody of the Public Works Department Overseer stationed at Gingee.

2. *Krishnagiri*.—On the top of this hill are two stone-built granaries, two mandapas, a deserted temple to Ranganatha, and a brick and plaster building with a domed roof known as the Audience Chamber. All these buildings should be preserved from further decay in the manner stated in detail in my printed Inspection notes dated the 31st August 1915. The parapet walls of the fort at this point should also be repaired where necessary to prevent accident. The buildings require cleaning out and provision for proper drainage should be made where necessary. At present the main approach to the citadel runs up the middle of the hill. This is in a very bad state of repair owing to so many of the stone steps having got out of place. A better and more convenient approach could be made by repairing the long flight of steps leading up from the line of ramparts which connects Krishnagiri with Chandrayan Drug. These steps lead straight up to the walls of the citadel where they abruptly stop. At this point, a new entrance should be made through the wall of the citadel and, henceforth, this should constitute the main approach for visitors entering the citadel from below. The steps are in fair order and most of the parapet wall on this side is in good condition. Where necessary, this wall should be repaired in order to prevent accident. All the existing portions of these ramparts from Krishnagiri to Chandrayan Drug should be saved from further decay. All rank vegetation should be removed, the ground cleared of all rubbish, levelled, and sloped for drainage. The same remarks apply to the terrace below these ramparts along the margin of the moat from hill to hill. Care should be taken to retain all existing portions of the brick and plaster loop-holed parapet wall which originally served as battlements to the ramparts. All the curious little brick and plaster sentry boxes along the ramparts on this side should be preserved from further decay.

3. The road from Tindivanam to Tiruvaranamalai has been led straight through the lower fort by two gaps made in the walls. These two gaps should be roughly repaired by stepping up the broken walls with granite blocks and dressing and sloping the earthen ramparts to prevent scouring in the rains and to improve their present unsightly appearance.

4. The historical Arcot (or Vellore) gate, the Pondicherry gate and the Royal Battery constructed by the French, have all been selected for conservation and their repair is in progress.

5. *Sādat Ulla Khan's Gate*.—This forms the inner gateway to the Pondicherry gate, and is sometimes called the "Jail." It contains an inscription in Persian commemorating Sādat Ulla's victory over the Hindus and his capture of the fort, and giving the date as Hijra 1125, which began on January 17, 1713 A.D. Vegetation has been removed, the missing parapet wall around the flat roof over the cells is being repaired and a proper roadway fit for motor traffic will be made to Sādat Ulla's mosque.

6. *Sādat Ulla's Mosque*.—The Persian inscriptions over the gateway of this mosque and on the adjoining water tower, record that these were built by Sādat Ulla in 1717-18 A.D. The mosque is of no architectural value, but it is worth saving from further decay on account of its historical interest.

7. *Venkatarāmanā temple*.—Architecturally, there is nothing remarkable about this structure, but it is of sufficient historical interest to justify prevention from decay and it is also a picturesque old ruin. The lofty gopuram or tower over the east gateway of the temple requires the removal of all signs of vegetation from the masonry. The top of the roof and numerous cornices should be replastered after the removal of all vegetation. Stone lintels should be provided to all the ruined window openings where the old teakwood lintels are missing.

These repairs are now in progress and will be completed shortly.

8. *Pattābhi Rāma temple*.—The main shrines are too decayed to justify any repairs, other than the removal of rank vegetation. The tower over the eastern gateway should be provided with a new roof and saved from further decay in the same manner as that proposed for the tower over the eastern gateway to the Venkatarāmanā temple described above. The handsome twelve-pillared mandapa in front of the temple and the smaller four-pillared mandapas on each side of it should be saved from further decay by patch repairs where necessary and the provision of proper drainage around their basements. At least 20 feet of ground should be acquired all round the big twelve-pillared mandapa, and this area should be marked out with boundary stones firmly planted in the ground to prevent encroachment by the ryots.

9. Repairs to the large granary, the Venugopala temple, the west gateway of the Inner Fort, the Kalyana Mahal and Barrack Square, and the Gymnasium are now being undertaken by the Public Works Department.

10. *Prisoner's well*.—On top of the ridge above the Chakkrakulam tank is a prominent boulder about 20 feet high surrounded at the top by a circular brick parapet wall. It has a natural hollow passing through it like a well, and the bottom having been blocked up with masonry and the sides smoothed with plaster a natural dry well was formed into which prisoners are said to have been thrown and left to die of starvation. The top of the boulder can only be reached by means of a ladder. The brick parapet should be inspected and repaired if necessary.

11. *Hanumān image*.—Between the Chettikulam and Chakkrakulam tanks is a large image of Hanumān carved in bas-relief on a natural slab of rock. Originally, a four-pillared mandapa was erected over it. This has now fallen and the villagers propose to rebuild this mandapa at their own expense as they still worship the image in question. The image is of no archaeological or artistic value and I see no objection to their proposal to rebuild the mandapa. There is plenty of stone available at the site for this purpose. The work should be executed under the supervision of the Local Public Works Department Overseer.

12. *General remarks*.—It is impossible to refer in detail to all the numerous bastions, temples, mandapas and other ruined buildings which are scattered all over this great area. Many of the temples have been seriously damaged by treasure seekers and parts of others have been carried away to decorate neighbouring shrines. In my opinion, it will be quite sufficient if we conserve these portions of the fort and buildings enumerated above and described in detail in my inspection notes already submitted to Government.

13. *Arcot Fort, North Arcot district*.—At the suggestion of Mr. F. J. Richards, I.C.S., Collector of the North Arcot district, I inspected the old ruined fort at Arcot with a view to submitting proposals for its future preservation.

It is recorded in the Manual of the North Arcot district, Volume II, pages 306 to 307, that the old city of Arcot was surrounded by a high rampart nearly 5 miles in circumference, 24 feet broad at the base and 12 feet at the top, and faced with a thick masonry wall. This was called the Shāharpāna or "defender of the city," and had five gates, the chief of which was the Delhi Gate, which led out upon the bed of the Pālār. The northern wall followed the course of that river, and in parts had a moat, with strong bastions at intervals embrasured for guns. The whole is now in complete ruin, having evidently at some time been blown up, for enormous masses of masonry lie in confusion about its foundations. In 1811 a flood in the river undermined some portions of the northern wall and still further completed its ruin; but the Delhi Gate still stands, thanks to the care bestowed upon it by Government. Within the city walls, and about half a mile from the river, are the ruins of the citadel, or inner fort, so gallantly defended by Lord Clive in 1751. It was a rectangular fortress of considerable size, surrounded by a shallow moat, probably fed from the Pālār. Like the Shāharpāna, its walls have been utterly destroyed with the exception of a large but ruined bastion which originally defended the north-eastern angle of the citadel. Its enclosure, as well as the moat, are now under cultivation and the only buildings which survive within are a small mosque and two ornamental tanks, together with an old iron cannon, all of which are situated close together on the south-western side of the fort. Within a few yards of these structures, on the northern side of them, is a large mound of earth which appears to indicate the site of another old bastion. In order to preserve what remains of these interesting historical ruins, the following buildings have been selected by Government for conservation:—

The Delhi Gate, the north-eastern portion of the Shāharpāna, the north-eastern bastion of the citadel, the mosque in the citadel together with the two ornamental tanks and the old iron cannon situated in front of the small mosque which is said to have been used by the late Nawab of Arcot as a place of worship.

14. *Sompalli temple, Chittor district*.—The village of Sompalli is situated at a distance of four miles to the east of Melakalacheruvu railway station in the Madanapalle taluk of the Chittor district. It contains a handsome little Vishnu temple known as the Chennakesava temple. Considerable repairs have been carried out to this temple by the Public Works Department and the building is now in good condition.

15. *The Mōtupalle temple, Guntūr district*.—Situated in the small village of Mōtupalle in the Bāpatla taluk of the Guntūr district is a small Chola temple bearing ancient inscriptions of considerable historical interest. These were copied by the Assistant Archaeological Superintendent for Epigraphy and published in 1909-10, and registered as 600 to 603 of Appendix B in the report on Epigraphy for that year. Paragraphs 45 and 61 of Part II of the same report give a detailed account of the purport of the inscriptions in question which is as follows:—

The Mōtupalle record is interesting as being a charter granted by Gāspatidēva Mahārāja to merchants trading on sea, whose vessels used to call at or start from the seaport of Mōtupalle, otherwise called Dāsivuyakkandapattanam. These vessels are stated to have been trading with islands and coast towns in distant countries. The necessity for the charter was that kings of old used to confiscate by force all the cargo of any vessel driven by unfavourable weather on to shore. "Seeing that protection (of my subjects) is

far more important (to me) than my life," says Ganapati, "we have remitted out of compassion all (taxes) except *kuparalas* on these enterprising (merchants) trading on the sea in order to secure fame and to maintain the principles of a righteous Government." The details of *kuparalas* tax, which somewhat resembles our custom-house duties, are recorded in the Mötupalle inscriptions. They comprise fees on sandal wood, country (?) camphor, china-camphor, pearls, rose-water, ivory, civet, camphor-oil, copper, zinc, resin, lead, silk-thread, coral, perfumes, pepper and areca-nuts. This long list of cargo shipped by the merchant vessels at Mötupalle corroborates the glowing account given by the famous traveller Marco Polo on the prosperous trade carried on at the sea-port town of Mathili (Mötupalle), when he visited it during the reign of the Kakatiya Queen Rudramadévi, about the end of the thirteenth century.

In G.O. No. 1551, Public, dated the 29th October 1915 orders were passed by Government to safeguard this interesting monument from further decay as it had been neglected by those in charge of it. Henceforth, the temple will be maintained in good repair by the Public Works Department if the trustees are not in a position to look after it properly themselves.

16. *Conjeeram temples, Chingleput district.*—Owing to the inferior nature of the sandstone used in the construction of the Conjeeram temples, their preservation has proved a difficult matter for the Public Works Department. Even when first quarried, the sandstone appears to have been full of holes, cracks and fissures which were filled up with brick and mortar where necessary, at the time of construction (second half of the seventh century). In order to hide these defects the temples were thickly plastered and white-washed and the ornamentation was mainly stucco work. Considering the age of the temples and their faulty construction, it is not surprising to find that much of the plaster work has decayed and fallen exposing the brick and stone work below. In order to preserve the buildings thoroughly, it would be necessary to replaster them from top to bottom and reproduce all the old stucco ornament at the same time. Such a course would of course give these ancient buildings a brand new appearance and utterly ruin them from an artistic point of view. In the circumstances, the repairs will have to be restricted to grouting and pointing open joints, cracks and holes with specially prepared mortar or cement, coloured to match the old work. There is no necessity to restore or attempt to reproduce any of the stucco figures or decorative features in the buildings. The cement used should match the colour of the masonry and should be confined strictly to the joints, holes, cracks, etc., and in no case should it appear on the surface of the adjacent masonry. In order to guard against this in future, all new pointing, filling up of cracks, holes, etc., should be recessed one-eighth of an inch.

17. *Shrimadévi temple, Tiruvelly district.*—On account of the historical value of the inscriptions and the handsome stone carvings on the outer walls of its shrine chamber, the Bakthavatsala temple of Shrimadévi was included in the Standard List of Ancient Monuments for the Madras Presidency, in G.O. No. 276, Public, dated the 29th February 1912.

A sum of Rs. 340 was spent by Government during 1914, in relaying the terrace roof over the main shrine and part of the roof over the verandah of the inner enclosure, constructing a drainage outlet pipe to drain the courtyard round the sanctum and pointing the pavement of the courtyard and relaying disturbed flagstones.

I inspected the temple in question on the 17th September 1915 and found the repairs mentioned above had been neatly carried out.

18. *Kodandarama temple at Vontimitta, Cuddapah district.*—The iron girders and supports for the cracked stone beams and roof slabs of the lofty gateway of the temple on the east side have now been fixed and this gateway is no longer in danger of falling.

19. *Siddharattam Fort.*—When I inspected this picturesque old monument in September last, I discovered a clear and legible inscription engraved on the outer wall of the east gateway which I brought to the notice of the Assistant Archaeological Superintendent for Epigraphy for copying and decipherment. He informs me that the inscription in question is a record of the 17th century, dated 1605-06 A.D., and relates in Telugu verse that the chief Anantha Rāja of the Mall family, who was a subordinate of the Karnata King Vira-Venkatāya (i.e. Venkata I) constructed a tank at Siddharattam and either built or improved the fort at that place. Anantha Rāja's conquests and his literary composition called *Kākusthārijyam*, are also referred to. His father Vellamarāju is stated to have subdued a certain Kondrāju Tirajattirāju and captured from him the town of Siddharattam.

The fort is included in the Standard List as item No. 167, and it has been repaired at Government expense by the Public Works Department in the past. The only portions of the fort to be kept in a thorough state of good repair are—the gateways on the east and west sides respectively, the mosque known as the Purkota Masjid and the tomb along side of it known as Bismilla Shavali Gummaz.

20. The removal of sand from the groups of buried temples at Jati on the north bank of the river Pennar close to Siddharattam, reveals that these temples are of no architectural value and that they are not worth repairing at Government expense. The

following sculptures unearthed however, should be packed in wooden cases and despatched to the Government Museum, Madras:—The two stone images of Sūrya, the large image of a worshipper now in the little shrine half-buried in sand, and the female Nāga or Nāgi image. There is also an unearthen stone linga which has carved on its upper portion four faces of Siva. These four sculptures and the linga in question, I pointed out to the Public Works Department Overseer on the spot and asked him to arrange to have them carefully packed and despatched to Madras.

21. Near the main gateway of the enclosure walls around the half-buried shrines at Joti, I found a large stone slab set up vertically in the ground and bearing ancient inscriptions. This I reported to the Assistant Archaeological Superintendent for Epigraphy for decipherment. That officer has since informed that the inscription in question is dated Saka 1169 Piāvāga (1247-48 A.D.) and belongs to the reign of a certain Rayadeva Mahārāja, surnamed Rakkasa Gaṅgarasa. Chenī Rāma Nayaks, a servant of this king and a devotee of Jñānātha (i.e. lord of Joti) built the surrounding enclosure walls and the gopuram or gateway for that temple. He also built a temple for Irugulāśāmi at the village of Takāpūlu (now the modern Takālām) close to Joti, dug two tanks at Chettirū, built a temple there and granted a village to Brahmins. Mr. Krishna Sastri informs me that he has not met with the name of this king before so the record is of interest and value. In order to safeguard this old record from further decay I would suggest that it be removed to the Taluk office at Siddhavattam for safe custody. Should there be any local objection to its removal from the temple enclosure, it should be set up inside the temple gateway where it would escape exposure to sun and rain.

22. *Pushpagiri*.—The repairs to the attendant temples and the roof over the gateway of the Vaidyanatha temple at Pushpagiri have been completed and they are now in good order. However, it will be necessary to excavate the ground down to the plinth line of the buildings and slope and dress the ground all round to ensure proper drainage. All loose stone and rubbish in the temple courtyard should be removed and the ground levelled and made tidy after proper drainage has been provided. The temple authorities desire to remove the ruined shrine near the entrance gateway and use the stone for repairing the compound walls in order to prevent cattle trespass. There is no objection to this as the ruined shrine in question is of no archaeological interest. The repairs to the compound walls should be carried out by the Public Works Department as the temple authorities have no funds for the purpose.

23. *Kesava temple*.—This temple is situated on the north bank of the river and faces the village of Pushpagiri. No repairs are required at Government expense.

24. *Srisailam, Kurnool district*.—At the suggestion of Mr. H. A. B. Vernon, I.C.S., late Collector of the Kurnool district, an estimate amounting to Rs. 6,700 was framed by the Public Works Department for repairing the ruined attendant shrines, mandapas, verandahs and gateways belonging to the famous Mallikārjuna (Siva) temple at Srisailam, a place of great sanctity to Saiva Hindus, situated in the forests covering the Nallamalai Hills on the southern bank of the Krishna river in the Nandikotkur taluk of the Kurnool district. The temple is under the management of the Brahman pontiff Sankarachāryasvāmin of the Pushpagiri-Matha in the Cuddapah district and this gentleman ought to feel thoroughly ashamed of himself for the disgraceful manner in which he has allowed this interesting group of buildings to fall into a serious state of disrepair. If the funds collected annually at the Sivarātri festival had been utilised properly and honestly in maintaining these buildings in good order, the temple would never have got into such a bad state of repair. The cause of its ruin is entirely due to gross neglect on the part of those in charge of its management. It is of course, quite unnecessary to carry out any repairs at Government expense and it is to be hoped that the Brahman community itself will see that in future, the funds collected from the pilgrims are not misappropriated by those in charge of the management of this famous religious institution. At some future date, when time permits, I hope to include in my Annual Report, an illustrated article on this wonderful old temple. To attempt to describe it without the aid of illustrations would be a waste of time and prove very uninteresting reading, so I must let the matter stand over for the present. Mr. Krishna Sastri has published a very interesting account of the epigraphs secured from this temple last year, in his Annual Report on Epigraphy for 1915, pages 91 to 93. During my inspection, I had a site plan of the buildings prepared and photographs taken of everything there of any historic or artistic interest. A list of these photographs is given in Appendix A.

25. *Ahobalam*.—In February last, I inspected the Vaishnavite temples at Upper and Lower Ahobalam respectively. The Ahobalam temples are to the followers of Vishnu what the Srisailam temple is to the Saiva Hindus of this district. These temples are situated about 32 miles to the south of Nandyal railway station. The lower or Diguva (sometimes called Chinna) Ahobalam is at the foot of a small range of wooded hills. Upper, or Pedda-Ahobalam is situated in a rocky bed of a small stream with a number of smaller shrines built all round on the neighbouring peaks. Architecturally these temples are not particularly remarkable but they contain a few historical inscriptions. These have been published on pages 94 to 96 of the Annual Report for Epigraphy for 1915. They belong

to the Vijayanagar period following that of the great Krishnadeva Rāya and deal with provision made for offerings to the God, construction of tanks and feeding houses, the planting of groves and gardens, etc. On his way to his victorious campaign against Kalinga, Krishna Rāya visited Ahobalam and presented to the God Narasimha a gold necklace with a pendant set with an emerald and diamonds, wristlets set with rubies, a gold plate and one thousand pieces of gold. A curious story in connection with Ahobalam is the supposed marriage of the God Narasimha with a Chenchu woman of the Nallamalai forest. The event is seriously believed by the pious devotees of the temple and forms the theme of the Sanskrit drama *Vāsantilāparinaya*. Images of Lāshmi, the consort of Narasimha and his Chenchu wife Chenchu-Lāshmi or Chenchu-Tāyār not only figure in the bas-relief sculptures adorning the western side of the inner gateway and on some of the pillars of the unfinished Ranga Mandapa of the temple but also metal idols of them are worshipped in the central shrine. At Upper Ahobalam, the God is represented by a figure of ten-armed Narasimha standing in a natural cava in the rock. Near it, is the verandah is the Chenchu bride of the God, on whose account the Chenchus became the votaries of Vishnu and enjoy certain fees at the festival; near to this is a deserted room of Vishnu's lawful wife, Lāshmi, who, being offended at her husband's faithlessness, is said to have gone up the hill and taken up her abode on the top of the Mamakonda peak. Here, upon one of the precipitous sides of a deep ravine, is an iron pillar which lures women solicitous for children circumambulate and adore. The shrine is alleged to have been first established by Pratīpa Rudra, the supposed founder of the town of Rudravaram in the fourteenth century. The earliest inscription discovered by Mr. Krishna Sastry at the two Ahobalam, belongs to the time of the Reddi king Kātema-Reddi Vēmī-Reddi of the early part of the 15th century A.D. and records the gift of a village to the God Ahobaleśvara. Mr. Krishna Sastry states that the many huge inscribed copper-plates stored in the underground cellars in the temple at Upper Ahobalam are of the same type as those found in the Tāllapākam-vari-kottu on the famous Tirupati hill* and do actually belong to that temple and not to Ahobalam. These temples have now been permanently included in the Standard List of Ancient Monuments.

26. *Kurnool Town*.—The repairs to the *hukūmār* tomb of Abdul-Wahab-Khan have been completed, this monument is now in good repair. It was in the beginning of the 17th century, when Abdul-Wahab was deputed by the King of Bijapur, with a powerful army, to take the fort of Kurnool. He arrived before Kurnool and besieged the town, which was then ruled by the last of the Hindu rulers, Gopala Rājā, a grandson of Rāma Rājā of Tālikāta. Gopala Rājā stoutly defended the town, which was strongly fortified. He was assailed, it is said, by a force sent by Venkateswari of Penchandra. Gopala Rājā, however was eventually obliged to yield, and he is said to have fled from the town through the northern gateway of the fort still known as Nāpal Darwaza. The remains of Gopala Rājā's palace still exist in the town and at the suggestion of Mr. H. G. Stokes, I.C.S., the present Collector of Kurnool, I inspected these remains with him in February last and I agree with him that they are worth saving from further decay and should henceforth be properly conserved. The palace is built in the Indo-Saracenic style of architecture and the ruined facade contains some excellent stucco ornament and uncommon shadow screens of great beauty. The appearance of the facade of the building has been spoilt by the later addition of a lofty wall with arched openings which was set up by the Muhammadans in enclose a small burial ground located between the ruined palace and the road in front of it. The town of Kurnool contains many very picturesque old buildings and portions of the ruined fort, but I do not think they are of sufficient historic or architectural value to justify any subvention by Government on their behalf. The tomb of Abdul-Wahab-Khan and the ruined palace of the last Hindu ruler, Gopala Rājā, are the most interesting buildings in the town both architecturally and historically and these will henceforth be maintained in good repair as ancient monuments. Abdul-Wahab is said to have been an Abyssinian and a very bigoted Muhammadan. He governed Kurnool as a deputy for about sixteen years and gradually took possession of the neighbouring towns and talukas. He died in 1618 A.D. and was buried in a large and handsome tomb which he had built on the banks of the Handri and which has just been successfully repaired by the Public Works Department.

27. *Malkapuram Inscription, Guntur District*.—In the Annual Report of this Department for 1914-15, page 4, paragraph 16, a description is given of a very interesting and valuable inscribed marble pillar which I discovered at Ipury, a village 13 miles to the north of Vinukonda in the Guntur district. This year, we are indebted to Mr. J. Ramayya Pantulu Garu, Deputy Collector in the Guntur district, for the discovery of another inscription, relating to the same early period and to the same dynasty. Mr. Ramayya Pantulu Garu's report on his valuable discovery is embodied in a note printed in G.O. No. 934, Public, dated the 15th June 1915, and is as follows:— 'In the village of Malkapuram in the Guntur taluk, there is an old Sarca temple dedicated to Visvesvaraswami. The temple is now in a ruined condition and the idol is said to have been removed to Amaravati many years ago.'

* See Annual Report on Epigraphy for 1913, Part I, page 6, para. 5.

In front of this temple is a huge slab of stone containing a Sanskrit inscription on three sides. The slab measures 14' 7" x 2' 10" x 6' 6" and is one of the largest inscribed stones found in Southern India. The inscription is of the time of Kakatiya King Ganapati Deva of Warangal, and shows that along with the temple there were established in the village (which was then called Visvesvarapuram) a Sanskrit College, a Student's hostel and also a Maternity Hospital—a rare thing for those times.

The inscription also contributes to the solution of a controversial point in connection with the history of the Kakatiya dynasty, viz., whether Queen Rudramma was the widow or the daughter of her predecessor Ganapati. The Italian traveller, Marco Polo, who landed at Matupalli during the reign of Rudramma is responsible for the statement that Rudramma was the widow of Ganapati. On the other hand, in the Sanskrit book *Pratapa Rudriyam*, which was dedicated to Rudramma's grandson and successor, Pratapa Rudra, Rudramma is said to be Ganapati's daughter. The Malkapuram inscription supports Pratapa Rudriyam and being the original record which came into existence during the lifetime of Ganapati and Rudramma, it is of the highest evidential value on the point. The inscription is thus of great historical importance and I beg to suggest that Government may be moved through the Superintendent of Archaeology, to include the slab in the list of ancient monuments to be conserved in this district. The slab lies flat on one side, so that the inscription can be read only on two sides. It requires to be set up on a pedestal which can only be done by the employment of a large number of persons under skilled supervision."

Orders have been issued by Government for setting up the slab on a masonry pedestal so as to make all the inscriptions easily visible and it is now included in the Standard List of Ancient Monuments.

28. *Madras City*.—At the suggestion of Mr. H. A. Shore of the Public Works Department, the historical tomb of Messrs Elihu Yale and Joseph Hymers, situated in the compound of the Law College in Madras, was permanently included in the Standard List of Ancient Monuments, in G.O. No. 739, Public, dated the 10th May 1915. Elihu Yale and Joseph Hymers were both historical personages having both acted as Governors of old Fort St. George. Their careers are set forth in detail in Colonel Lowe's "*Vestiges of Old Madras*". It is the only tomb left from the old European Cemetery that once occupied the present site of the Law College.

29. *Tanjore Palace*.—The Palace is a peculiar structure with a bewildering series of large and rambling buildings. No definite plan appears to have been followed and a particular whim or requirement seems to have been the idea adopted. The result is a curious mass, in which beauty plays a secondary part. It is said to have been built about 1530 A.D., but many of the buildings appear to belong to a much later period and exhibit a considerable amount of European influence in their style and ornamentation and the result is anything but pleasing. Entrance is secured by way of a large quadrangle courtyard planted with trees, the enclosure walls being pierced by large gateways. After passing through a second quadrangle, a third is entered, on the south side of which is a lofty eight-storeyed building designed like a temple gopuram or pyramidal tower usually erected over temple gateways. This building was once the Armoury. It is an ill-designed and clumsy structure built on very poor foundations with the result that a considerable amount of settlement has taken place. In order to prevent any further settlement and thus save the tower from falling, the walls of the ground floor have been strengthened by the Public Works Department by introducing a number of additional brick arches, cross walls and buttresses and proper drainage to prevent water accumulating along the plinth line of the building has been provided.

On the east side of the inner quadrangle is the Telugu Durbar Hall of the Nayakkar Kings. This building is also called the Statue Hall on account of the fine marble statue of Sarabhoji the last Raja, but one, which it contains. On the walls are hung a number of badly painted portraits of some of the old Rajas and standing on a kitchen table placed against one of the side walls, I noticed a fine bronze bust of Lord Nelson, presented to the Raja by the Hon'ble Anne Seymour Damer, whose work it is. This curious building is of some historic interest but architecturally it is a failure as may be seen in Plate XVI. The European pillars and the balustrade above the cornice, the Muhammadan arches and the Hindu stucco ornament along the cornices and in the spandrels of the arches, gives the building a painfully vulgar appearance. The illustration given in plate XVI Fig. (a), shows the condition of the building when I first saw it. I was told that the unsightly matting provided for the upper portion of the arched openings between the front row of pillars and the dilapidated verandah also covered with grass matting, set up in front of the facade were necessary in order to protect the interior and the pictures contained within from the effect of the sun and rain. In order to do this and at the same time remove the matting and the unsightly shed in front, I requested the Public Works Department to fix glazed fanlights in the arches and provide the under side of the fanlights with hooks and chicks which could be raised or lowered as required. Figure (b) of the same plate, shows the appearance of the building now that these improvements have been carried out. The bronze

bust of Nelson will be set up on a massive pedestal and the dilapidated railings in front of the hall will be repaired so as to give the front of the building a neat and tidy appearance.

Architecturally, the large hall known as the Sangita Mahal is by far the most interesting of all the numerous buildings belonging to Tanjore Palace. It is said to be a miniature of the surviving court of Tirumala Nayak's Palace at Madura. It has been kept in good repair by the Public Works Department for some time past and this year sanction has been accorded to convert this building into office quarters for the Tanjore District Board. No doubt, some people will look upon this step as an act of vandalism. Personally, I look upon it as an act of common sense as it seems to me that a large building like this which has been in the past utterly useless and its maintenance costly to the Government, should be adapted to modern requirements and used for some useful purpose. The modern improvements now required have not seriously injured its original character or spoilt its architectural beauty and its historic value remains the same as before. Now that the building is in use as an office also insures its being maintained in a thorough state of good repair in the future.

30. *Vellore Fort*.—The old fort of Vellore is perhaps the most beautiful specimen of military architecture in Southern India and, fortunately, it is in a very good state of preservation. A brief description of its main features and history will be found on pages 417 and 418, Volume II of the North Arcot District Gazetteer. Within the fort is a large Siva temple no longer used for worship and maintained in good repair as an ancient monument by the Public Works Department. The most remarkable portion of this temple is the truly magnificent pillared hall known as the Kalyana Mandapa situated in the southwest corner of the first enclosure around the temple. Although very much smaller than many of the famous pillared halls found at Madras, Vijayanagar and elsewhere, it is in my humble opinion, the most beautiful building of its kind in Southern India. I obtained a number of photographs both of this temple and the picturesque fort during my inspection of these two interesting and beautiful monuments in March last and a list of these is included in Appendix A.

31. *Hampi Ruins*.—In 1912, I was of opinion that the extensive repairs proposed by me for the future preservation of the ancient remains of the Royal City of Vijayanagar, popularly known as Hampi Ruins, would take four years to complete and I requested the Government to appoint a special overseer for this work in order that the repairs might be carried out according to my conservation proposals set forth in Part II of the Annual Report of this Circle for 1912-13. This estimate of time has proved correct and all the monuments of paramount importance have since been successfully repaired and these buildings are now in good order. Further improvements will be carried out and some of the minor monuments still require attention and the proposed road to the famous Vitthala temple has yet to be completed. Owing to the vast number of buildings to be conserved, the roads and pathways to be maintained, extensive annual repairs will always continue to be necessary. But the really important and expensive repairs may now be regarded as having been completed and I consider that the officers of the Public Works Department concerned, are to be congratulated on the excellent results achieved as some of the repairs were of a very difficult nature. The picturesque old tower over the eastern gateway of the Pattabi Rama temple which is a landmark for miles round, was a mere empty shell in immediate danger of falling when we first took it in hand. Although gateways of this type are common enough in Southern India, it seemed a pity to let this one collapse without attempting to save it. All the teakwood landings of the six storeys and the wooden lintels supporting the window openings on each side of the tower had vanished leaving only an empty shell of brickwork without any cross supports. The windows have been repaired with new brickwork and the holes in the barrel-vaulted roof closed with brick and plaster, and brick supports have been provided inside the tower to give additional support where necessary. As the main entrance to this temple is now on the north side facing the high road, this entrance on the east side has been closed by a dwarf wall as it is no longer required and goats and cattle used to foul the interior of this gateway. Plate XVII (A) shows the condition of this tower before it was repaired, Figure (b) of the same Plate shows the structure after repairs.

All the chief monuments at Vijayanagar are referred to in detail in Part II of my Annual Report for 1912-13 and there is no necessity to refer to them again here. It is sufficient and pleasant to be able to relate in this report that these interesting and valuable remains are now in a good state of preservation and visitors to Hampi will find better accommodation at the Travellers' Resthouse at Kamalapur and better roads and pathways to the monuments than ever existed prior to 1912. It is to be hoped that the amount of care and money bestowed on these national monuments by the Government will be appreciated by the educated public and that the number of visitors to Hampi Ruins will increase each year.

PLATE I (a)



Large boulder at Kalyanpur, Amotapep district.

PLATE I (b)



-A.39.

Han-shrine at Kalyanpur, Amotapep district.

PLATE II (a)



Hero-shrine near Meliguda, Anantapur district.

PLATE II (b)



Hero-shrine at Rayadug, Kolar district.

PLATE III (a)



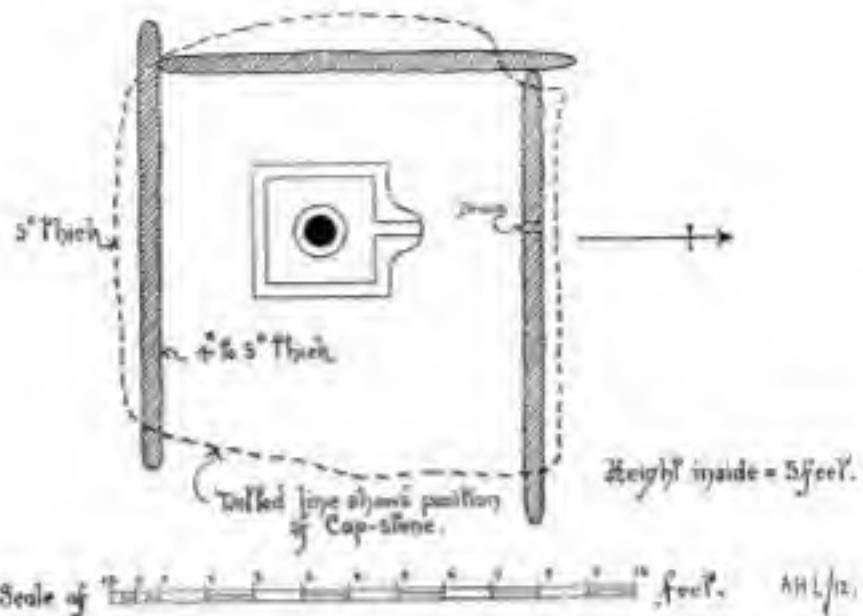
Dolmen Siva temples at Kambaduru, Andhra Pradesh district.

PLATE III (b)



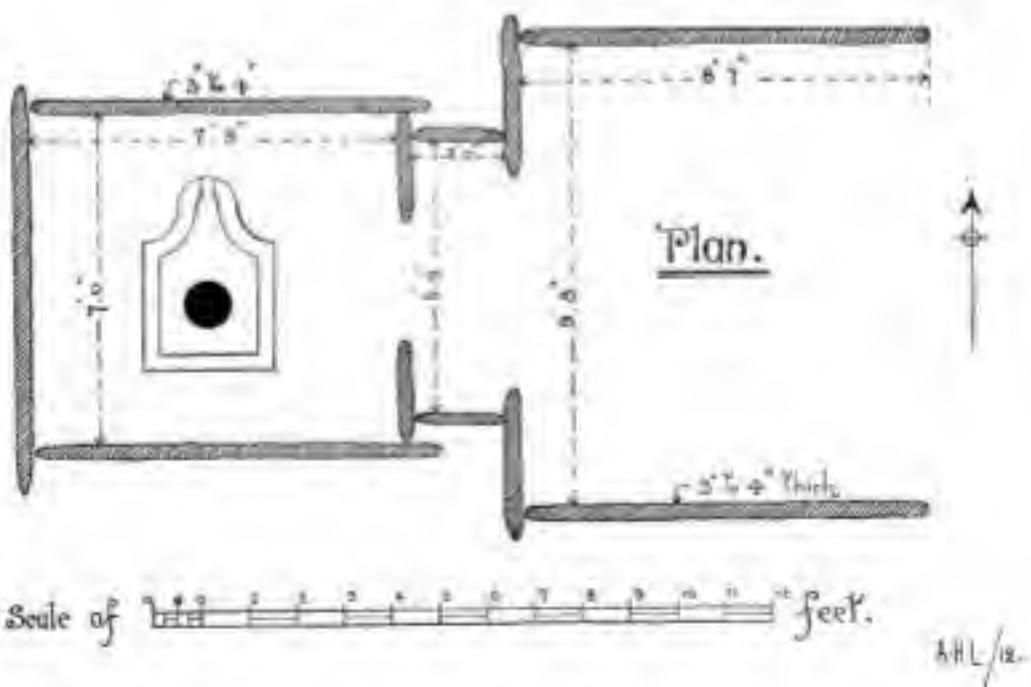
Large Dolmen Siva temple at Kambaduru, Andhra Pradesh district.

PLATE IV (a)



Plan of a Dolmen at Karbaduru, Anantapur district.

PLATE IV (b)



Plan of an old Siva temple at Kambaduru, Anantapur district.

PLATE V (a)



Narasimha temple at Pudukkottai, Cuddalore district.

PLATE V (b)



Siva temple at Poonkunnam, Anantapur district.

PLATE VI



The Great Shambho-Nath Stupa near Katmandu in Nepal.

PLATE VII (a)



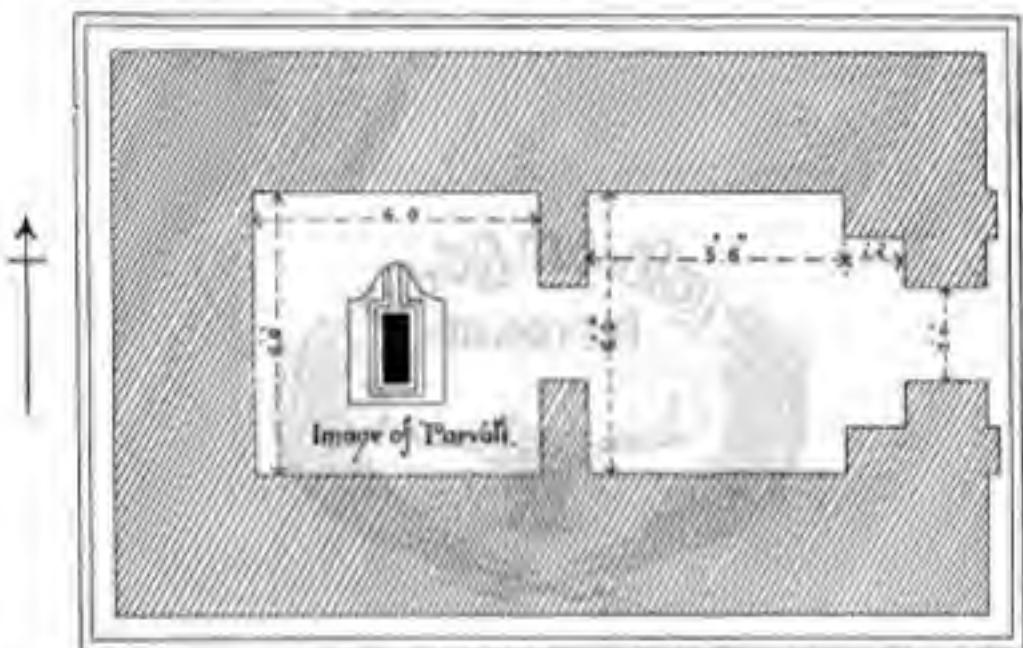
Shanti model of a Yoniśvara statue from Gondhara

PLATE VII (b)



Parvati temple at Kankhalam, Aranikapur district

PLATE VIII



Scale of ~~1000~~ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 feet

Plan of a Parvati shrine at Kambaduru, Anantapur district.

PLATE IX (a)



The stupa over the Buddhist stupa at Sarnath, Varanasi district.

PLATE IX (b)



The stupa over the Christian church at Taiping, Amravati district.

PLATE X (a)



Dharma's temple, Mahabalingi.

PLATE X (b)



Stone shakras found near the Kuri temple, Mahabalingi.

PLATE XI (a)



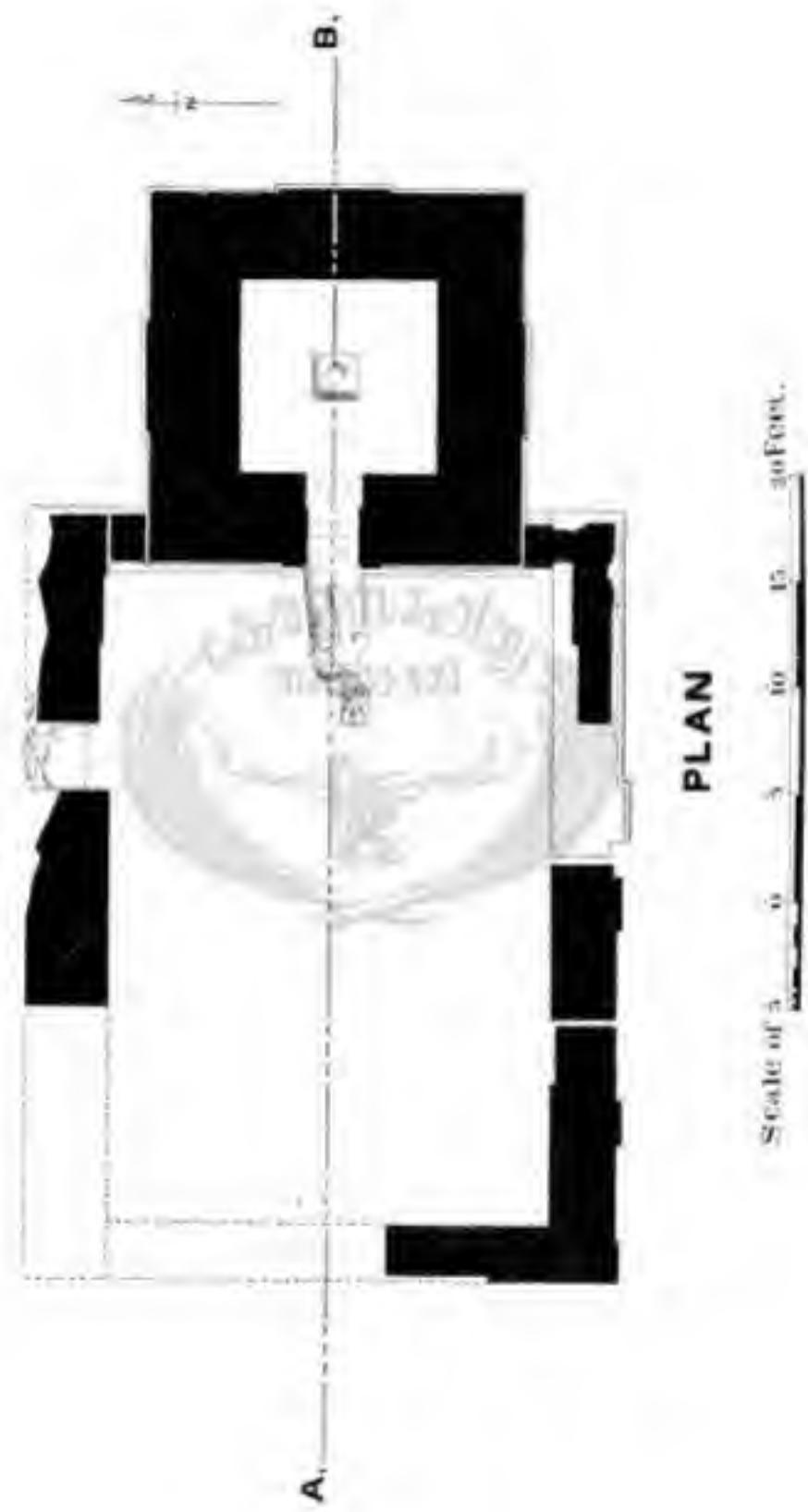
The Yodasihara temple, Malenfringi.

PLATE XI (b)



View from Malenfringi (Facing North).

PLATE XII



PLAN

Scale of 30 Feet.

Plan of Yudhisthira temple, Mahendragiri.

PLATE XIII



SECTION ON LINE A.B.

Scale of 5 0 5 10 15 20 Feet.

Section of Yudhishthira temple, Mahendragiri.

PLATE XIV (a)



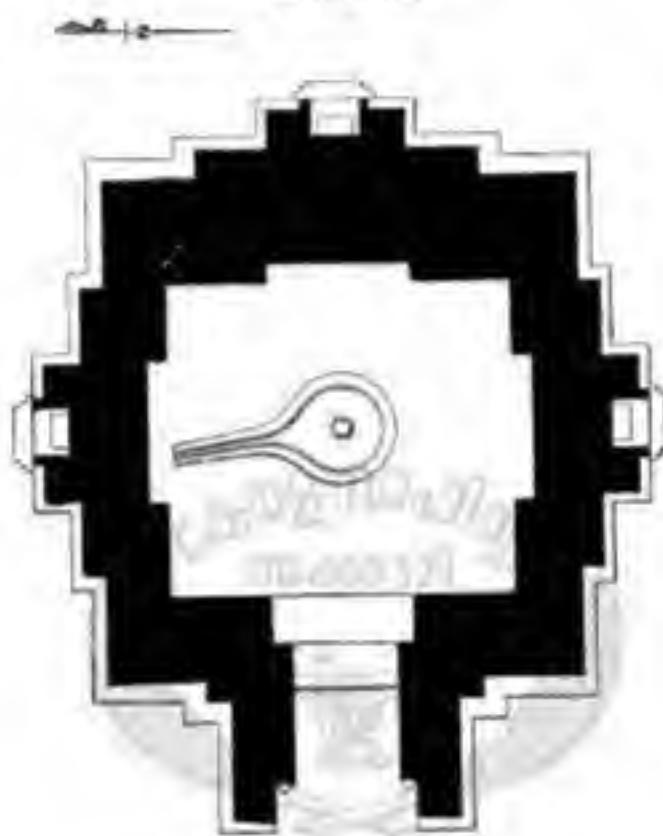
General view of the Kanti temple, Mahendragiri.

PLATE XIV (b)



Kanti temple, detail of doorway, Mahendragiri.

PLATE XV



PLAN

Scale of 5 0 10 Feet.

Plan of Kusti temple, Mahendragiri.

PLATE XVI (a)



The Nayak's Durbar Hall, Tanjore Palace.
(Before Repairs.)

PLATE XVI (b)



F 46.

The Nayak's Durbar Hall, Tanjore Palace.
(After Repairs.)

PLATE XVII (a)



East Gateway of the Pattabi Rama Temple, Vijayanagar, Bellary District.
(Before repairs.)

PLATE XVII (b)



East Gateway of the Pattabi Rama Temple, Vijayanagar, Bellary District.
(After repairs.)

GOVERNMENT OF MADRAS

HOME DEPARTMENT

(Miscellaneous)

READ—the following paper:—

Letter—from A. H. Lestanuer, Esq., Superintendent, Archaeological Survey, Southern Circle, Madras.

To—the Secretary to Government, Public Department.

Dated—(Camp) Kotagiri, the 15th July 1916.

No.—460.

I have the honour to submit herewith in duplicate the annual progress report of this department for the year 1915-16.

2. The two sets of photographs taken during the year are submitted separately.

3. The reports on the condition of ancient monuments as far as they are received from the Superintending Engineers of I to VII Circles are submitted separately in type-written copy. The Superintending Engineer, VII Circle, states that further reports on certain ancient monuments in his circle are awaited and they will be submitted to Government as soon as they are received.

Order—No. 109, Home (Miscellaneous), dated the 5th September 1916.

Recorded.

2. The report is on the whole an improvement of its predecessor and the account given of the conservation work carried out during the year is less inadequate. The conservation notes would, however, have been more useful if the Superintendent had given a concise and intelligible account of the more important works of repair done during the year and had omitted irrelevant matter copied from district gazetteers.

3. The expenditure on conservation was less than in either of the two previous years, and though the amount which was allowed to lapse was smaller, it was still excessive, being equal to 15 per cent of the budget allotment. The Superintendent should endeavour to see that the budget allotment is fully expended within the year.

4. Only six drawings were prepared during the year. The Government are inclined to think that the Superintendent might with advantage devote his time to the preparation of monographs on the chief architectural works in Southern India rather than to the production of essays on archaeological problems such as that which is included in Part II of this report and its predecessor.

5. Copies of the report and of the photographs referred to in Appendix A will be forwarded to the Right Honourable the Secretary of State for India.

(True Extract)

P. RAJAGOPALA ACHARYA,
Secretary to Government.

To the Superintendent, Archaeological Survey, Madras.
" the Assistant Archaeological Superintendent for Epigraphy.
" the Superintendent, Government Museum.
" the " do. do. Press.
" all Collectors.
" the Public Works Department.
" the Government of India, Department of Education (with C.I.).
" the Chief Commissioner of Coorg (with C.I.).
" the Director-General of Archaeology (with C.I.).

Editors' Table.

